MODEL MODEL

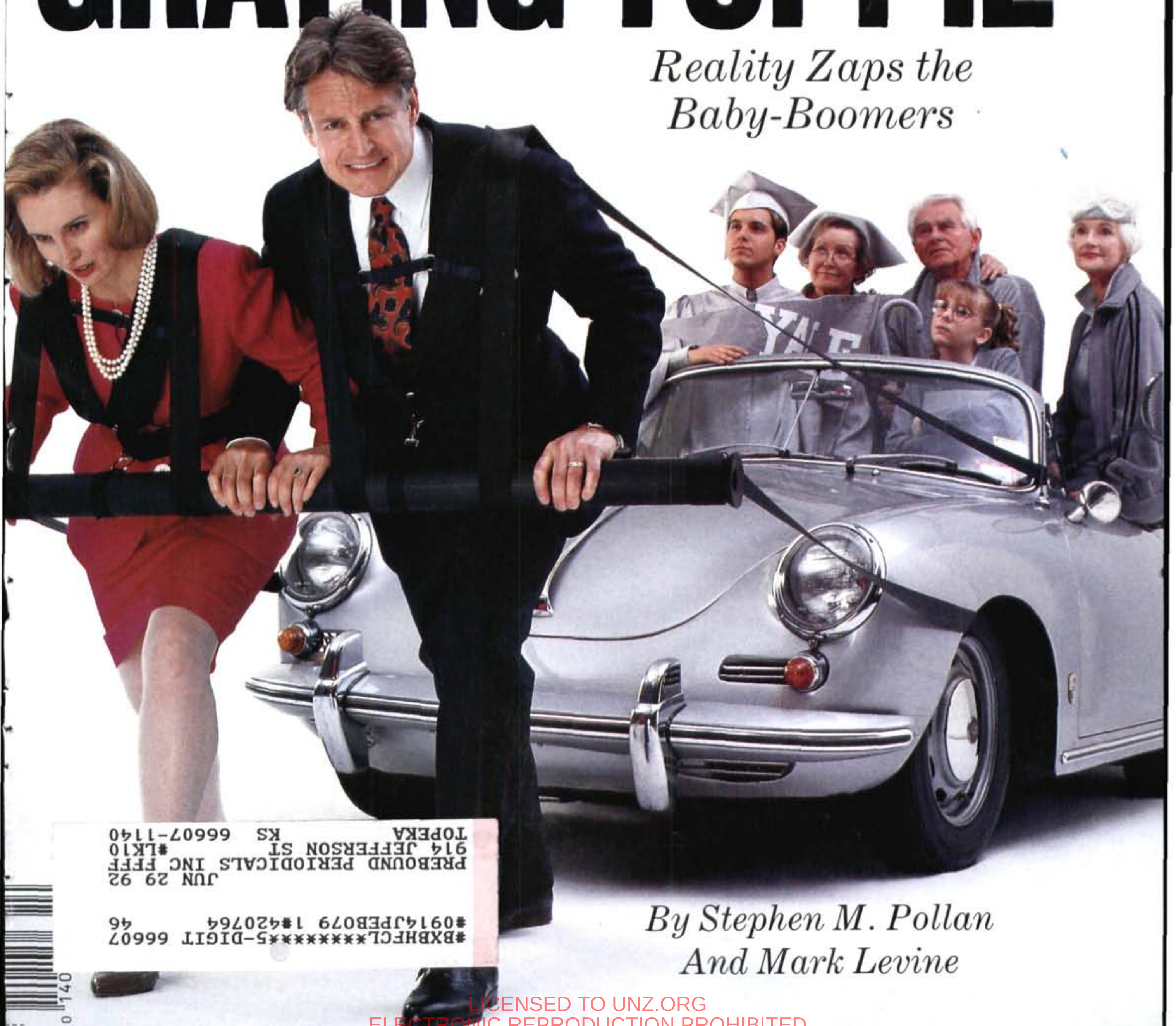
Michael Gross on Christy Turlington

$2.50 • MARCH 9, 1992

NEW YORK

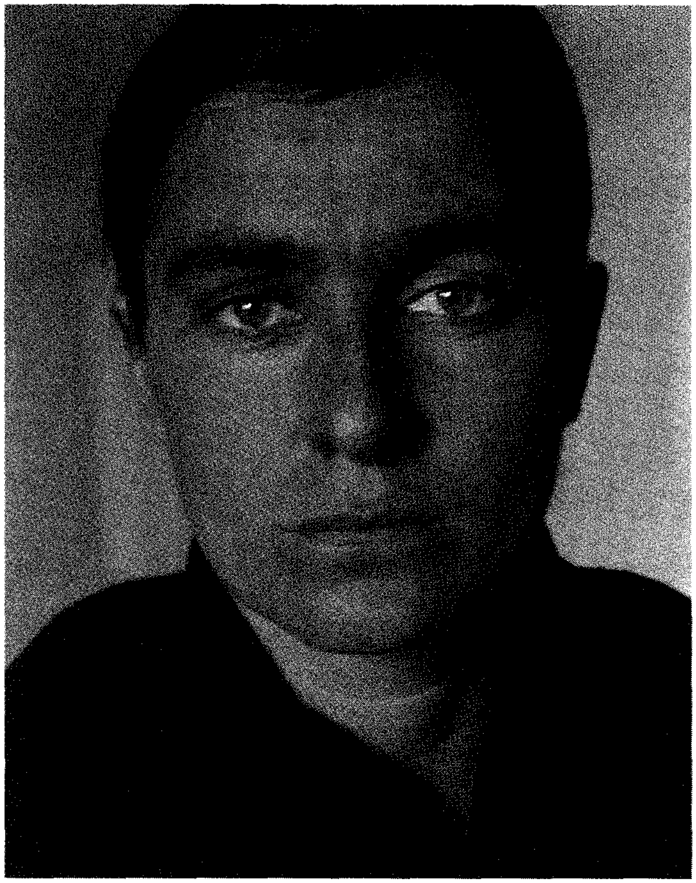
THE GRAYING YUPPIE

Reality Zaps the Baby-Boomers



By Stephen M. Pollan And Mark Levine

#BXBHFCL*******5-DIGIT 66607
#0914JFEB079 1#420764 46
JUN 29 92
PREBOUND PERIODICALS INC FFFF
914 JEFFERSON ST #LK10
TOPEKA KS 66607-1140



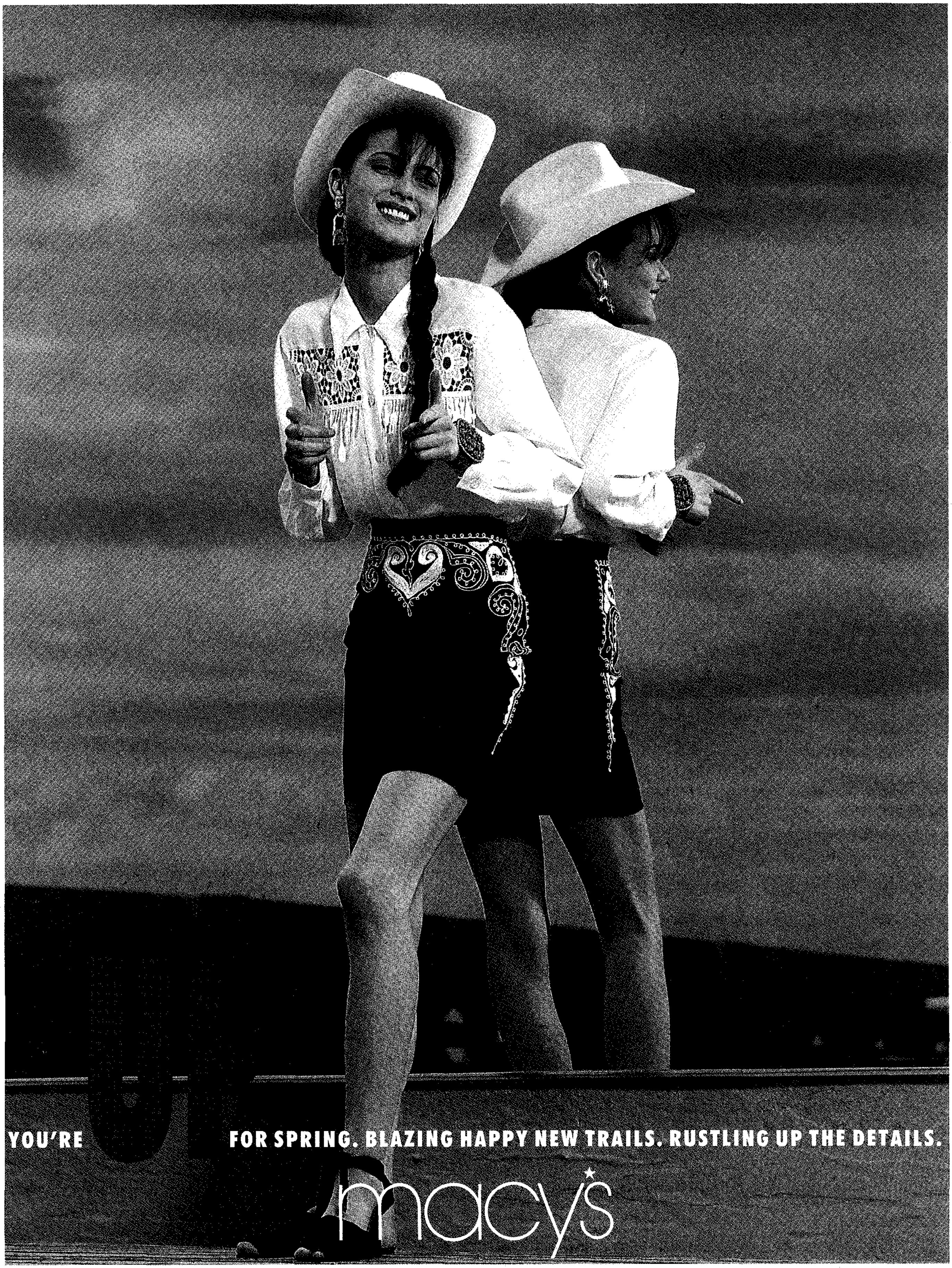
Be taken by the photographs of Paul Strand.

He brought out the hero in the common man. The timeless in the everyday. Presenting a Strand retrospective to appear at the Whitney Museum of American Art March 13th through May 17th. And later in San Francisco and London.

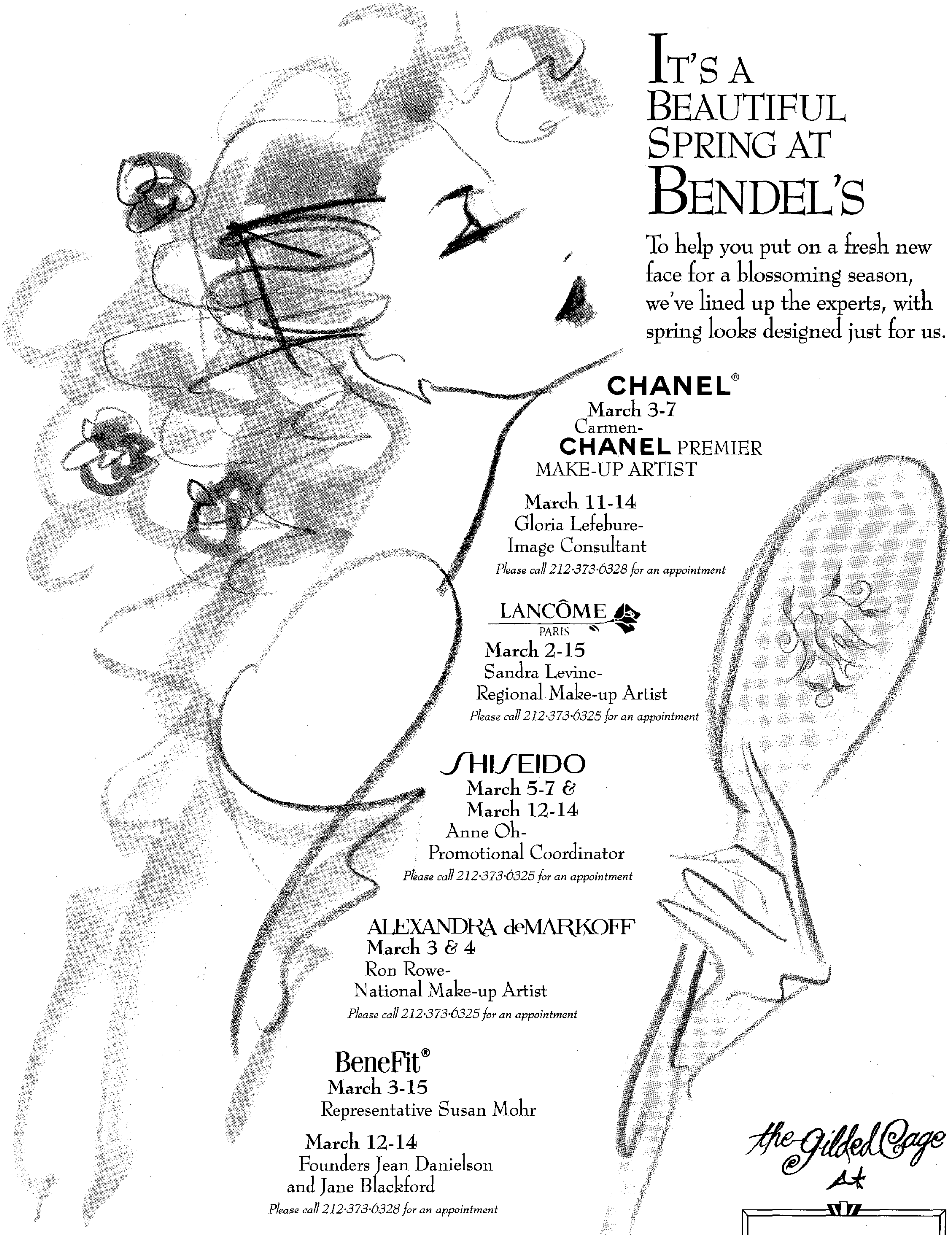
Organized by the National Gallery of Art and made possible by a grant from Southwestern Bell Foundation. To show how one man, with black and white film, created some of the most colorful pictures in the world.

Southwestern Bell Corporation

Rebecca, 1921, Platinum Print, Southwestern Bell Corporation, Paul Strand Collection, ©1976. One of 148 photographs in the book *Paul Strand* published by Aperture Foundation and the National Gallery of Art.


YOU'RE UP FOR SPRING. BLAZING HAPPY NEW TRAILS. RUSTLING UP THE DETAILS.
macy's

Options in The Little Shops White linen blouse, crocheted and fringed, $255. Lycra® skirt, embroidered and slim, $210.
The Little Shops on Three, Herald Square. Call Linda Lee at Macy's By Appointment for details: 212-560-4181.
Outside New York, call 1-800-343-0121. Use your Macy's charge or the American Express® Card.



IT'S A BEAUTIFUL SPRING AT BENDEL'S

To help you put on a fresh new face for a blossoming season, we've lined up the experts, with spring looks designed just for us.

CHANEL®

March 3-7
Carmen-
CHANEL PREMIER
MAKE-UP ARTIST

March 11-14
Gloria Lefebure-
Image Consultant
Please call 212·373·6328 for an appointment

LANCÔME
PARIS

March 2-15
Sandra Levine-
Regional Make-up Artist
Please call 212·373·6325 for an appointment

SHISEIDO

March 5-7 &
March 12-14
Anne Oh-
Promotional Coordinator
Please call 212·373·6325 for an appointment

ALEXANDRA deMARKOFF

March 3 & 4
Ron Rowe-
National Make-up Artist
Please call 212·373·6325 for an appointment

BeneFit®

March 3-15
Representative Susan Mohr

March 12-14
Founders Jean Danielson
and Jane Blackford
Please call 212·373·6328 for an appointment

As a token of our appreciation, it would be our pleasure to present you with a free gift when you make an appointment...

The Gilded Cage
At
HENRI BENDEL
NEW YORK

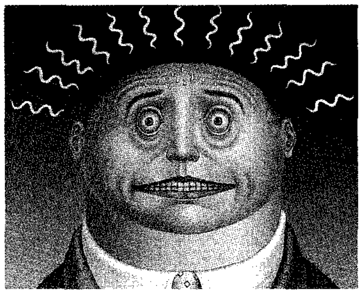
---

712 Fifth Ave., New York • 212·247·1100 • Store hours: Mon-Wed, Fri and Sat: 10-6:30, Thurs: 10-8, Sun: 12-6

CONTENTS

28 The Graying Yuppie

BY STEPHEN M. POLLAN AND MARK LEVINE



The species called yuppie is becoming endangered. With a genetic sense of entitlement, baby-boomers bought up the eighties. They believed things would always get better. Surprise: They're getting worse. Aging yuppies now face the kids' tuition—and the parents' convalescence. Weaned on luxury, they're strapped for cash. A survival guide.

38 Model Model

BY MICHAEL GROSS

What's not to hate? She's young, thin, rich, famous, and beautiful. But supermodel Christy Turlington has a gimmick: She's *nice.* Professional, even. In a world of prima donnas, she gets the job done. Turlington will earn close to $1.7-million this year; Helen Gurley Brown calls her foxy, wildly sexy, cute, and delicious. (In that order.) The Maybelline girl can be impulsive, though. Once, she cut her hair—without Calvin Klein's permission!

48 In the Paint

BY STEPHEN J. DUBNER

How do you become a hot playwright? You could spend twelve years in Hell's Kitchen. You could never give up, despite much rejection. And you could write seven plays: some good, some not. Just make sure your eighth play is *very* good. (It should tackle art, love, and other huge themes.) This worked for Donald Margulies, whose *Sight Unseen* won raves. Now, like his protagonist, he ponders fame.

53 Food News: Dough and Behold

BY BARBARA COSTIKYAN

This bread winner is all about walnuts, honey, and patience. Amy Scherber's whole-wheat walnut loaf is an organic experience. Here, the recipe.

DEPARTMENTS

14
THE NATIONAL INTEREST
By Joe Klein
Song of Tsongas—this year, pain is in.

16
MEDIA
By Edwin Diamond
For campaign '92, C-SPAN creates local heroes.

20
THE CUTTING EDGE
By Michael Gross
Of Kors: the secrets of a fashion survivor.

105
THE UNDERGROUND GOURMET
By Fran Schumer
The Upper East Side gets even more pasta power.

THE ARTS

56
MOVIES
By David Denby
Merchant-Ivory and E. M. Forster, together again.

74
TELEVISION
By John Leonard
Indiana Jones, younger; Norman Lear, funnier.

76
THEATER
By John Simon
Search and Destroy has sharp acting but never delivers.

78
ART
By Kay Larson
Down in the galleries, maximum minimalism.

80
BOOKS
By Rhoda Koenig
Alien Ink spills secrets—about Big Brother's attitude toward writers.

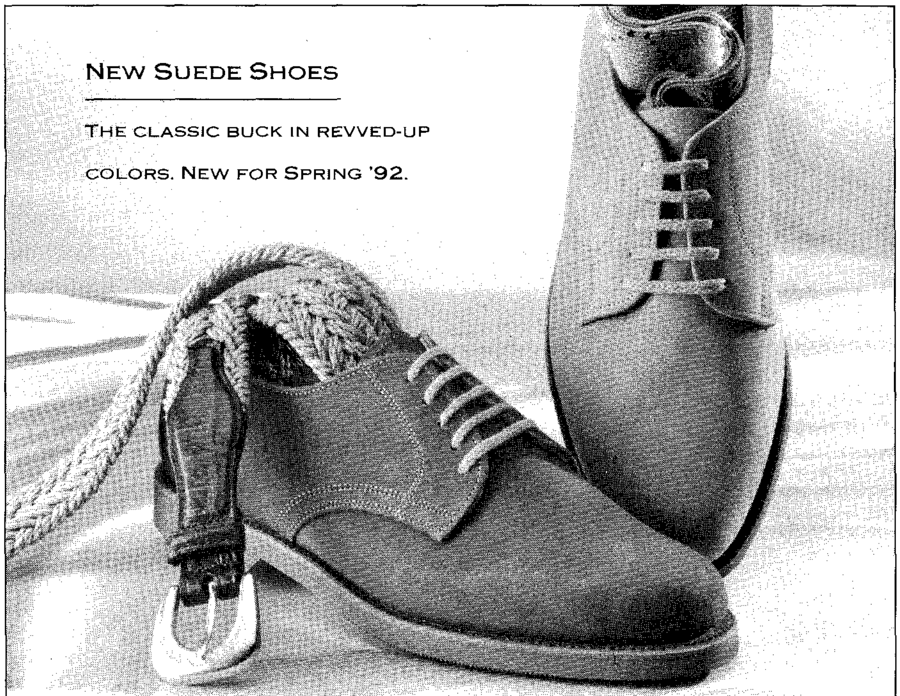
MISCELLANY

Letters 6
Intelligencer 9
Fast Track 22
Hot Line 26
Best Bets 54
Sales & Bargains 106
***Cue* Listings** 108
***New York* Competition,** *by Mary Ann Madden*.......154
London *Times* Crossword 156
***Cue* Crossword,** *by Maura B. Jacobson* 156
Classified 143

Cover: Photograph by Tohru Nakamura.
Stylist: Daphne White; harness and banner: Happy Massee; yuppies' wardrobe: Macy's; glasses: Myoptics; Porsche from Picture Cars, Inc.; hair and makeup by Chuck Jensen, Nancy Sprague, and Letha Rodman from Ivy Bernhard. Yuppies: left, Sam Hill of City Models; right, Bob Nielsen of McDonald Richards, Inc. In car: graduate, Jeff Bryson; student, Nicole Heidemann, both of Rogers & Lerman; nurse, Marcella Warner of Funny Face; grandparents, Jack Loveless and Lucy Joyce, both of Gilla Roos. Top inset photo by Joe Major/London Features.

MARCH 9, 1992—VOL. 25, NO. 10. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the first two weeks of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1992 by K-III Magazine Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

Photographs: center left, Barry Talesnick/Retna; bottom left, Robin Holland; center bottom, Tom Eckerle; top right, Derrick Santini. Illustration by Roy Carruthers.



NEW SUEDE SHOES

THE CLASSIC BUCK IN REVVED-UP COLORS. NEW FOR SPRING '92.

COLE·HAAN

FINE FOOTWEAR & ACCESSORIES FOR MEN, WOMEN, AND CHILDREN

61st & Madison, NY. 421-8440. 50th & 5th, NY. 765-9747.
Open seven days a week. Mon. & Thurs. until 8, Sun. 12 to 5.

HERE THE STANFORD BUCK IN MUSTARD OR OLIVE, $135. IBERVILLE BELT, $39.50. COTTON ARGYLE HOSIERY, $15.

IF ONLY CHOOSING A HUSBAND WERE AS EASY AS CHOOSING A PLACE FOR YOUR RECEPTION.

Finding charm, elegance and attentiveness in a spouse takes time. Finding them in a reception facility just takes a phone call, to 24 Fifth Avenue. With a unique, elegant ballroom, critically acclaimed cuisine and impeccable service, a 24 Fifth Avenue reception is the most fitting way to celebrate your wedding. To speak with one of our wedding planners, call (212) 254-1300.

24 FIFTH AVENUE

Frederic Lewis Stock Photos

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Executive Editor
Peter Herbst

Assistant Managing Editors
Tony Fuller, Deborah Harkins
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Photography Director
Jordan Schaps
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamond
Gael Greene, Michael Gross, Pete Hamill, Peter Hellman
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Joe Klein, Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Celia McGee, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley, Dinah Prince
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Nancy Angiello, Gillian Duffy, Bob Ickes**
Melissa Morgan, Edith Newhall, John Degen Pener, Christopher Smith
Assistant Editors: **Phoebe Eaton, Elise Marton, Claire Perrault**
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Elizabeth Allen, Eileen Clarke, Stephen Dubner
Sarah Gleacher, Gia Kourlas, Rebecca Mead, Kate O'Hara
Robert Patronite, Robin Raisfeld, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Associate Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Altorfer**
Art Staff: **Steven Davis**
Administrative Assistant: **Leah Weston**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Advertising Director
Beth Fuchs Brenner
Advertising Manager: **Betsy Cronen**
International Travel Director: **Jacqueline Johnson**
Beverage Advertising Manager: **Judith R. Fields**
Entertainment and Retail Manager: **Alan Katz**
Sales Representatives
Denise Fierro, Laura Henschel, Mitchell Kreuch, Mary K. McCarty
Alison Pollard, Tina Gitlin Price, Jill Seelig, Sarah Vaden, Hilary Van Kleeck
Staff: **Lisa Cohen, Barbara Cottrell, Sasha Harvey, Sharon Marlowe**
Melinda Stege, Nina Tiger, Amy van den Broek
Advertising Coordinators: **Eleanor Huang, Sharon Y. Quinn**
Chicago Manager: **Jerry Brennan, 312-222-5600**
Detroit Manager: **Jeff Hannigan, 313-353-2537**
California: **SD Media, 213-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
France: **Marilyn Winters** Canada: **Chris Brown**
Italy: **Carla Villa** Mexico: **Towmar** Texas: **The Tierney Company**
Hong Kong: **Pamela Choy**

Marketing Director
Beverly Hood Allen
Promotion Art Director: **Laurie Berger**
Director, Special Advertising Sections: **Allan Horing**
Merchandising Manager: **Stefanie Hirsch**
Special Projects Manager: **John Kempa**
Staff: **Amy Asch, Brenda Lee, Kimberly Styler**

Research Director
Mary Beth Petsky
Research Manager: **Eileen Ronan**
Research Analyst: **Karen Norberg**

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **Walston C. Bobb-Semple Jr., Frances Carver**

Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Mark Bristow, Kendra Callahan, Cynthia Cordy**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Joseph Sicurella, Greta Turken**

Associate Circulation Director: **Craig Reynolds**
Subscription Promotion Director: **Amy V. Lem**
Planning Director: **Charles Lung**
Managers: **Iris S. Blumenthal, Adrian Markoski, Barbara E. Wilck**
Special Projects Manager: **Arthur McKinley**

Director of Finance
Jeffrey M. Arbeit
Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Sandra Rabeno, Jeffrey Wallace, CPA**
A.P. Supervisor: **Antoinette Brody**
Collections Manager: **Patricia Adiletta**
Financial Services Coordinator: **Deborah L. Toney**
Staff: **Barbara Broughman, Donna Caruso**
Blanca Coronado, Dorothy Heckmann, Patricia Smith

Office Services Manager: **Mary Ann McCarthy**
Benefits Coordinator: **Mary O'Connor**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Venus Brown, Esther Gillyard**
Priscilla Hood, John Mabra, Rodney Madden
Joseph Markfelder, George Pogue, Virginia Spraggins

K-III Magazines
Chairman: **William F. Reilly** President: **Harry A. McQuillen** Vice-Chairman: **Charles G. McCurdy** Vice-Chairman: **Beverly C. Chell** Executive Vice-President: **Richard R. Hawkes** Vice-President, Finance: **Christina B. Wagner** Vice-President: **Curtis A. Thompson** Vice-President: **Douglas P. Miscoll** Vice-President, Circulation: **Brian T. Beckwith** Vice-President, Manufacturing: **Edward J. Egan** Director, Group Sales: **Nan L. Elmore** Director, Research: **Kenneth Meltsner** Director, Systems: **Richard Lamb**

Now your skin can exist in a perfect moisture environment...

HYDRATIVE

Continuous Hydrating Resource

Envelop your skin in moisture... as Hydrative with sunscreens inundates the skin with hydration for an immediate sensation of fresh energy.

Tapping into the skin's natural water supply, Hydrative channels moisture into surface layers and keeps it there. Creating with regular use, a continuous moist environment.

HYDRATIVE...
A continuous source of moisture for your skin.

LANCÔME
PARIS

macy's
To order please call 1-800-44-MACY'S.
Ask for item #899242.

LANCÔME
HYDRATIVE
Continuous
Hydrating Resource
LANCÔME

LETTERS

Turn to Stone

IN HIS ATTACK ON MY FILM *JFK,* WARREN Commission apologist David W. Belin defends a position that is entirely indefensible ["The Big 'Lies' of 'JFK,' " February 17]. Since the commission's report was released in 1964, its findings have been debunked by both the private and public sectors—Edward Jay Epstein's *Inquest* (1966) and Sylvia Meagher's *Accessories After the Fact* (1967) as well as the findings of the Schweiker-Hart Subcommittee of the Senate Intelligence Committee (1976) and the House Select Committee on Assassinations (1976–1979). The consensus of those who have studied the workings and evidence of the commission is summed up by the HSCA report's remarks that "the style of the commission's staff was not one of criminal investigation" and that its report "was not, in some respects, an accurate presentation of all the evidence available to the commission."

Likewise, Belin's "evidence" is hardly that of a skilled trial attorney. He champions the testimony of Howard Brennan, who saw a man fire a rifle out the sixth-floor window of the Texas School Book Depository. Brennan's testimony had several inaccuracies in its description of the gunman. Brennan did identify Oswald in the third lineup and then claimed he made no identification the first two times because he feared for his family's safety. There is no doubt that Brennan saw a gunman in the window; that the gunman he saw was Oswald, alone on the sixth floor, is questionable. The commission's own evidence reveals several witnesses who said they saw *two* men, one—who was probably not Oswald—holding a rifle, in the same windows at the time of the shooting. Belin disregards their testimony entirely. Similarly, he disregards parts of the testimony of his other "crucial" witnesses—including postal inspector Harry Holmes—that don't fit the commission's conclusions.

Belin's claim that Holmes's last-minute questioning of Oswald proves that Ruby acted alone in killing the accused assassin is nonsense. Holmes's own testimony does not support Belin's assertion that his surprise visit to the police station delayed the transfer of Oswald to the Dallas County Jail. When Holmes showed up at the station on Sunday morning, Captain Will Fritz said, "We are getting ready to have a last interrogation of Oswald before we transfer him. Would you like to join us?" Clearly, Holmes did not disrupt the schedule of events—he merely joined a meeting already in the works.

Belin's extreme selectivity may be due to the fact that he was privy to only a fraction of the commission's work. As an assistant counsel on a consulting basis, Belin interviewed fewer than 100 of the 25,000 commission witnesses; the chapter of the report he co-wrote (with Joseph Ball) was rewritten by another counsel because it was deemed "inadequate"; according to Ball, this was for stylistic reasons. He was not present at any other hearings, nor could he sit in on the executive sessions of the commission.

Clearly, defending his own credibility by his defense of the Warren Commission is more important to David Belin than any concept of justice in the murder of President Kennedy. What gave rise to the public's doubt of the Warren Report was not a mass desire to seek solace in conspiracy theories (a dubious comfort if ever there was one) or the workings of some profit-oriented network of, as Belin calls them, "assassination sensationalists." In fact, the commission's own evidence did not support many of its conclusions (including the absurd "single magic bullet" theory). That failure, added to the insightful, comprehensive analysis of researchers and academics like Epstein and Meagher, made the overwhelming majority of the American public believe President Kennedy was killed as a result of a conspiracy. Commission defenders like Belin have not been able to resolve the contradictions in their own material, thus they cannot resolve the public's doubts.

Most important, one has to question the ethics of any American attorney who calls Lee Harvey Oswald—who was never tried, convicted, or even allowed legal representation—Kennedy's assassin, and not the "alleged" or "accused" assassin, thereby violating the most fundamental principles of our legal system.

The article's most preposterous claim, however, is not Belin's but *New York's*. The introduction says the piece is a "memo written to [Belin's] files and made available to *New York.*" Similar Belin articles recently appeared in the *Wall Street Journal,* in the Washington *Post,* and across the nation through the *Post's* syndication service. So much for exclusivity.

Oliver Stone
Santa Monica, Calif.

YOU DON'T HAVE TO BE A LAWYER OR FORENSICS expert to know that David W. Belin's version of JFK's assassination makes more sense than Oliver Stone's. In the fourteenth century, William of Occam set forth a scientific and philosophic rule now known as Occam's razor. It states that where there are two or more competing and contradictory theories, you must choose the simplest. Science still observes that rule. The Warren Commission's version isn't airtight, but it is simple: Oswald got off his shots, botched his escape, and was killed by a vigilante. The Stone-Garrison version depends on perfect timing, disappearing bullets, luck, a successful assassination *after* Oswald's capture, the silencing of co-conspirators, and so on, ad absurdum. I don't know who would have agreed to such a plot. Certainly not Johnson, Castro, or Hoover.

Let us all consider ourselves lucky that Sirhan Sirhan is still alive. Otherwise, Stone and Garrison would have dragged him into it too.

Reynolds Dodson
Manhattan

IN RESPONSE TO "THE BIG 'LIES' OF 'JFK' ": There will always remain a multitude of lies and omissions within the findings of the Warren Report as well. What about the testimony of the many witnesses who swear they heard and saw evidence of a gunman on the grassy knoll? And why did Oswald wait to fire his three shots until after the motorcade pulled away, instead of firing when the president turned onto the street heading toward him? He would have had a much better chance to shoot again if he missed the first shot. Also, why is the testimony of the expert doctors at Parkland Hospital ignored when it comes to the description of the entry and exit wounds discovered on the president's body? Not to mention the pristine condition of the bullet found on the stretcher in the hallway.

We may never find the real truth, but the search for it is to be commended. Thank you, Oliver Stone.

Larry L. Carpenter
Winter Park, Fla.

David W. Belin replies: Every person voting for the Academy Award nominations should carefully read Oliver Stone's letter, because his own words vividly show the kinds of gross misrepresentations that form the foundation of *JFK.* Stone cites as a primary "consensus" authority the report of the House Select Committee on Assassinations. But he covers up the central core of the HSCA Report's conclusions that "Lee Harvey Oswald fired three shots at President John F. Kennedy; the second and third shots he fired struck the president; the third shot he fired killed the president" (page 41) and that the "single-bullet theory advanced by the Warren Commission" was correct and "was substantiated by the findings of a neutron-activated analysis . . ." (pages 44–45). ▬

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

COROLLA
TOYOTA

Corolla. Over 15 million happy memories, and still counting.

Your parents' car. Your first car. The car you learned to drive in. Millions of people have fond memories of a Toyota Corolla.

And though we've made lots of changes to the Corolla over the years, the soul of the car has always stayed the same. It's still known as reliable. Practical. And economical.*

Which may be why, over the last 25 years, we've made more than just 15 million† Corollas.

We've also built lots of lasting relationships.

"I love what you do for me."

TOYOTA

* MILEAGE
CITY MPG 26
HWY MPG 33

Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. *1992 EPA estimated figures shown for the Corolla LE Sedan with 4-speed automatic overdrive transmission.
†Based on worldwide sales 1966–1991. Get More From Life...Buckle Up! ©1991 Toyota Motor Sales, U.S.A., Inc.

ABSOLUT
CITRON
ABSOLUT APPEAL.

TO SEND A GIFT OF ABSOLUT® VODKA ([illegible] PROHIBITED BY LAW) CALL 1-80[illegible]
PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. © 1990 CAR[illegible] IMPORTERS LTD., TEANECK, NJ.

INTELLIGENCER

BY JEANNETTE WALLS

LIZ'S BIZ...A FLACK ATTACK...WARHOL'S VERY LATEST PERIOD...A TA-TA FROM *TIME*

LIZ HOLTZMAN'S BALANCING ACT

Liz Holtzman's foes are complaining about the financial filing she made recently for her upcoming U.S. Senate race. In an account of "contributions from Individuals/Persons," the city comptroller listed "persons" like Merrill Lynch Capital and Gates Taxi. Senate hopefuls are forbidden to accept money from companies. A Holtzman staffer explains that the money was left over from previous fund-raisers and was on the "individuals" list in the interest of "full disclosure." "Money from individuals was transferred," he says, "but money from corporations wasn't." He dismissed foes' complaints about other "sloppiness" in the report: "It's a minuscule error."

CARL BERNSTEIN CALLS IT QUITS AT *TIME*

Carl Bernstein is ending his stint at *Time*. The Watergate reporter joined the newsweekly two years ago and recently wrote a cover story, "The Secret Holy Alliance," about an alleged scheme by Ronald Reagan and Pope John Paul II to influence Polish politics.

The magazine isn't renewing Bernstein's contract when it comes up. "It's a mutual decision," says a *Time* spokesman. "Carl found working as a contract writer confining."

Bernstein may contribute to the magazine on a free-lance basis, says the spokesman. The reporter's name will be removed from the masthead.

Bernstein didn't return calls.

N.Y. BOOSTER BOOMS DANBURY

Will promoting downtown Danbury, Connecticut, harm New York City? Howard J. Rubenstein Associates doesn't think so.

For more than twenty years, Rubenstein has represented the Association for a Better New York—an organization funded by city business leaders to promote New York. Last month, the P.R. company took on a new client, City-Center Danbury, a downtown district supported by special property taxes.

Rubenstein says there's no conflict. "We're not going to talk to any corporations in New York to urge them to move there," says Rubenstein. "We're going to do a publicity and promotion job to strengthen their city." He says the campaign will promote only the downtown area.

Felice Plain, the executive director of CityCenter, however, recently told the Litchfield County *Times* that Rubenstein was hired to promote articles to publications across the United States about the city of Danbury "and probably about the region" as well. "The focus is obviously on City-Center," says Plain, "but each time the word *Danbury* is out in the public's eyes, it impacts the entire community."

Lew Rudin, the chairman of the Association for a Better New York, says, "We don't think it's competition. It's being done for small shopkeepers. . . . It's not aimed at pulling anybody out [of New York]."

AN ANDY WARHOL GRAVE RUBBER

A Philadelphia antiques dealer is looking to raise some money from the dead. Joe Di Bella recently visited Pittsburgh, where the late Andy Warhol is buried, to take rubbings of the artist's tombstone. He has advertised them in the classified section of New York *Times*, and is selling them for $1,500 each.

The rubbings, which Di Bella says measure about 17 by 25 inches, are done in crayon against a variety of colored backgrounds. "[The tombstone] has a Czechoslovakian cross at the top, praying hands at the bottom, and laurels around the edges" and gives the dates of Warhol's birth and death, he says. "They really look quite fabulous." He says he has sold four and that "all the money is being donated to an AIDS research project run by Joseph [Cotropia], my lifemate."

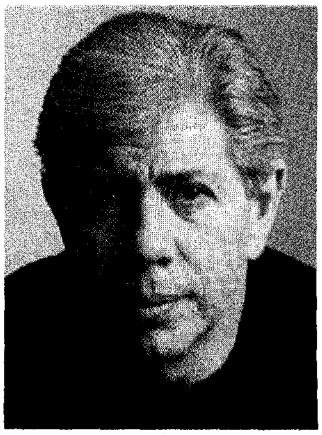
Di Bella says he hasn't been in touch with the Warhol estate, but says he used to work for *Interview* and knows "the whole Warhol crowd."

When Ed Hayes, the lawyer for the Warhol estate, was told of the enterprise, he said with a laugh, "It had to happen."

ASSOCIATE EDITOR: DEGEN PENER

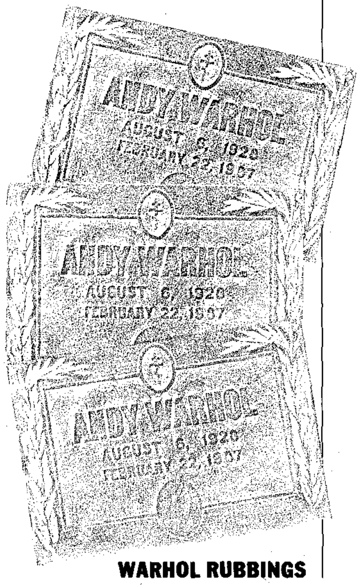
180 DEGREES OF CENTURY SEPARATION

Is someone impersonating David Hampton? The con artist has scammed well-to-do New Yorkers by posing as Sidney Poitier's son and achieved notoriety from the play *Six Degrees of Separation*. Now he—or someone using his M.O.—has been striking at the Century Club, the exclusive enclave



CARL BERNSTEIN

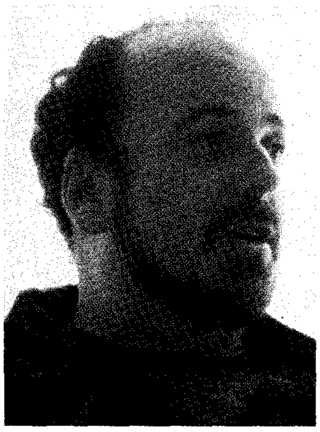
LIZ HOLTZMAN



WARHOL RUBBINGS

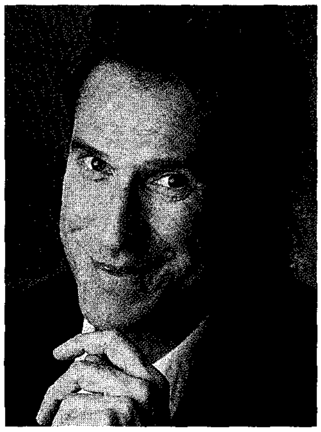
Photographs: top, Bill Bernstein/Outline; center, Michael Hirsch/Gamma-Liaison.

BURN OF THE CENTURY...EIGHTY-SIXING ON 86TH...ROCK AND RAYON...TOBACK'S ROAD



JAMES TOBACK

SPIKE LEE



RAY DAVIES

on West 43rd Street. In the club's bulletin, Century officials warn members that "a young swindler who preys on Centurions has been up to [an] old trick of late." The con man greets people warmly, then acts surprised when they don't recognize him. He says he was introduced to the member by his father, a longtime club employee. Then he asks to borrow money, saying he'll leave reimbursement at the club within an hour. "If you give this fellow anything," the bulletin warns, "the degrees of your separation from it will be not six, but 180." A Century spokesman wouldn't comment, and Hampton couldn't be reached.

HYPING HARVARD AND HALLUCINOGENS

James Toback is about to shop his latest effort. The writer-director—whose screenplay for *Bugsy* has been nominated for an Oscar—is finishing a project that's closer to his heart. *Harvard Man* is "a movie about a Harvard undergraduate who plays basketball and also flips out on LSD and is forced to rediscover, reinvent, and reconstruct his own personality."

The project, which Toback wants to direct, is inspired by incidents in his own life. "[My] seminal experience psychologically was an acid episode that occurred when I was nineteen and a sophomore at Harvard," says Toback. "Everything before that was seen one way, and everything since then was seen another way. . . . This is the first time I would deal with that transformation directly." Toback says he'll sell the movie to "anyone who'll give me the money and the most freedom. . . . It's timely because, unfortunately, acid is making a strong comeback in colleges in the last year or two."

UPPER EAST SIDERS SAY NIMBY TO AIDS

Some Upper East Side residents are fighting a proposed residence for homeless people with AIDS on 86th Street between First and Second Avenues. At a vitriolic three-and-a-half-hour-long community-board meeting last week, opponents faced off with the facility's sponsor, George McDonald, the founder of the Doe Fund, a nonprofit organization for the homeless.

"We don't feel it's an appropriate place," says one critic, "but people are also concerned about this because of the homeless facility McDonald has proposed in Queens." That project, which would turn the Metropole Hotel into housing for pregnant women and new mothers, has been branded "a money-making scam" by residents in Corona. The owners of the hotel include Jerome Belson, a developer who, as president of Associated Builders and Owners of New York, has raised more than $75,000 for McDonald's Doe Fund.

"They were making scurrilous personal accusations against myself and my wife," says McDonald, who also serves on the Mayor's Commission on the Homeless. "They were saying this is a money-making scam and we were poverty pimps. These are a few people who do not want to participate and form a dialogue. It's not fair to all of the enlightened people of the Upper East Side who want to do their fair share." Community Board 8 has already voted to approve the project in concept.

KINKS MAN TO TAKE MEASURE OF MILAN?

The lead singer of the Kinks, Ray Davies, is looking to moonlight as a fashion critic. Columbia Records, which recently signed up the British group, has been contacting fashion and life-style magazines, suggesting that Davies do a stint critiquing the couture shows in Milan this season, as soon as he finishes the group's next album, *Don't*.

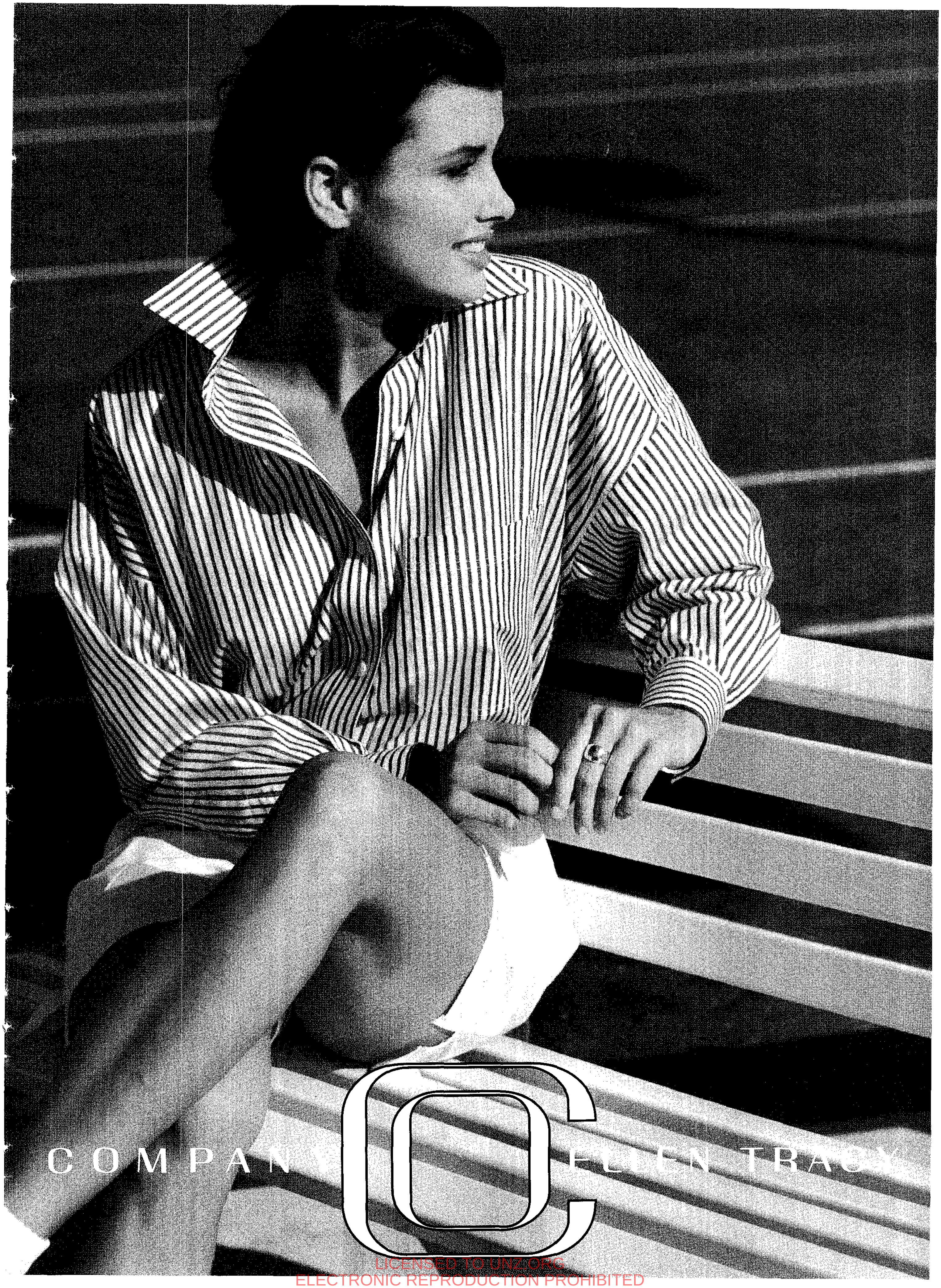
"He adores fashion," says a spokeswoman for Davies. "The Kinks' 1966 song 'Dedicated Follower of Fashion,' that's *his* song. He lives in Europe and runs in that crowd."

NEWS AND NOTES FROM ALL OVER

THE BOOK ON *X*: Spike Lee is doing a book with Disney. The director has signed a deal with the company's Hyperion imprint to publish *By Any Means Necessary: The Trials and Tribulations of the Making of Malcolm X*. The paperback will be released in December, at about the same time as Lee's new movie about the slain black nationalist.

REVIEW STEW: Pino Luongo was so angry about a March *GQ* review of his Upper East Side restaurant, Coco Pazzo, that he had his lawyers look into legal action. Critic Alan Richman's "Now *That's* Not Italian!" ridiculed a $32 pasta and the way Coco Pazzo catered to Madonna. "[The review] is very damaging," says Luongo. "He was incensed because [Madonna] seemed to be having a better time than he was. . . . Maybe he should consider dyeing his hair, putting on a black leather camisole, and selling several hundred million records." Says Richman, "What's the charge, defamation of dinner?" *GQ* editor Art Cooper wouldn't comment on any potential lawsuit, but calls the dispute a "fusilli argument."

Photographs: top, Daniel Ray/Outline; center, Gary Hannabarger/Outline; bottom, Deborah Finegold.


COMPANY
ELLEN TRACY

$635

TULKA 3-Seater Sofa. Shown in "Exhult" Red. Also available as a sofabed, loveseat or armchair.

$325

GOTHEM Armchair. Covered in 100% cotton "Laxvik" fabric.

$498

STOCKHOLM Cabinet. Featured in red-brown stained birch, also available in white or clear lacquered birch. 74" high, 29½" wide, and 15½" deep.

$215

KATRINEDAL Coffee Table. Table is red-brown stained birch with safety glass top.

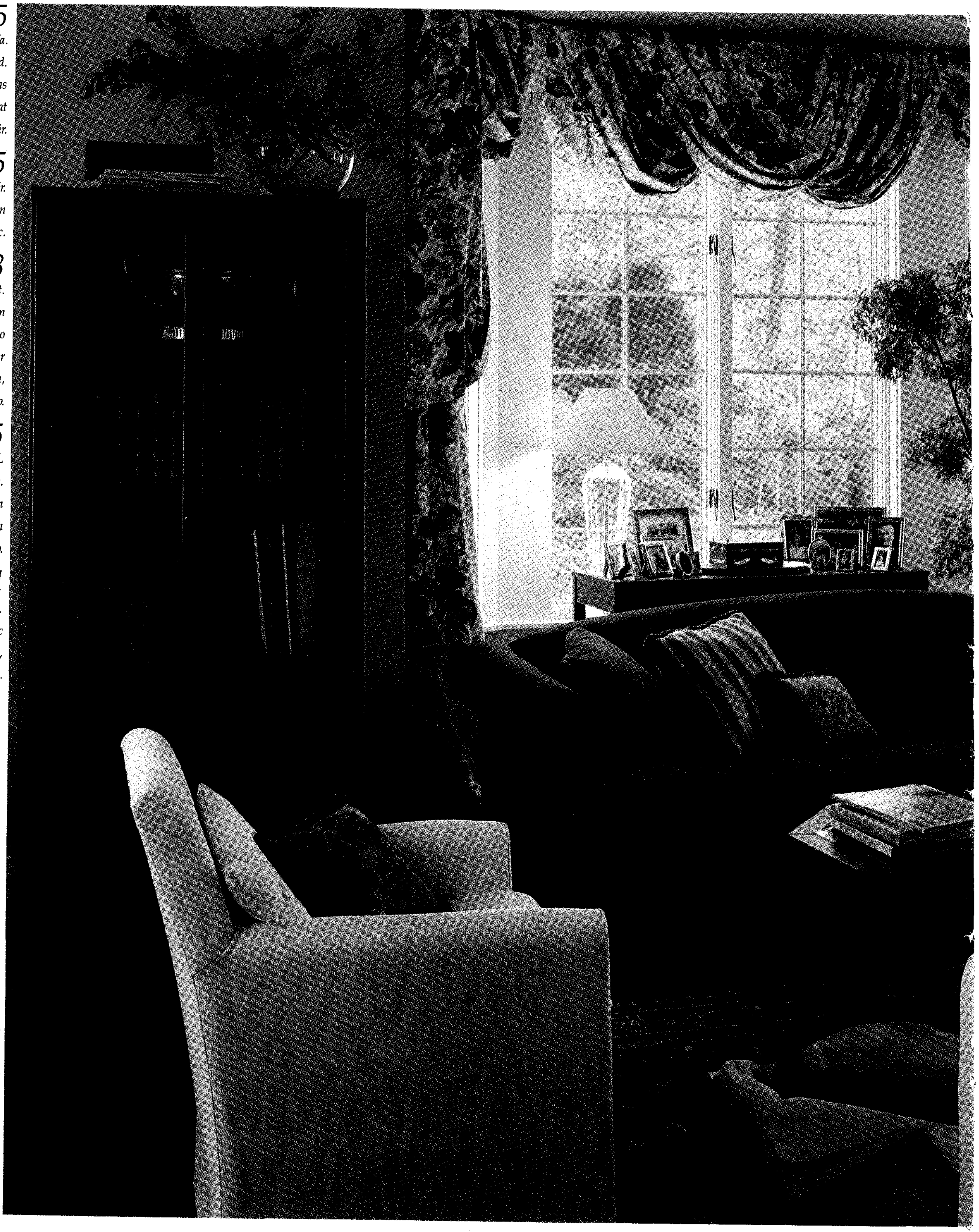
$22/yd

MARCELLA Fabric. 100% cotton fabric inspired by a French, 18th century pattern.

FREE

FABRIC UPGRADE. Come in now through 3/31/92 and ask how you can save up to $80 on the fabric of your choice. Fine fabrics from our IKEA Custom Sofa collection including 100% cottons, jacquards, and more. Just bring in this ad or ask us at the store for details.*

**Leathers not included.*



© Inter IKEA Systems B.V. 1992.

Save the receipt. The auditors won't believe you.

You'll have to explain that with high quality fabrics, leathers and solid wood frames, IKEA's unique home furnishings and custom sofas are designed only to look expensive. And to last, too. You can choose from over 600 fabric and frame combinations in our custom sofa program. And since IKEA offers a full range of coordinated furnishings under one roof, decorating is easy. And very affordable. So even if you need a professional to handle your audit, you won't need one to decorate.

It's a big country. Someone's got to furnish it.

IKEA®

IKEA Long Island · Broadway Mall · LIE. Exit 41S / No. St. Pkwy., Exit 35S · (516) 681-4532
IKEA Elizabeth · NJ Turnpike. Exit 13A · (908) 289-4488

The National Interest/Joe Klein

NO PAIN, NO GAIN

SLICK WILLIE AND PAWKY PAUL

PAUL TSONGAS'S SECOND WEEK AS A MAJOR national political figure did not go very well. He was nearly beaten by Jerry Brown's space guerrillas in the Maine caucuses. He was attacked mercilessly by his opponents in the South Dakota debate and then clobbered in that state's primary. His bitter-pill economic policies, the intellectual centerpiece of his campaign, were attacked from all sides—left, right, and center—and all quarters (not just his fellow candidates but also an impressive array of economists and business leaders). He wandered about in a mostly empty DC-9, trying to adjust his mom-and-pop-store campaign to the national stage. He met Jimmy Carter.

Actually, it was a tough week all around, a transitional week, as the presidential campaign moved from retail to wholesale, from the intense door-to-door politics of New Hampshire—the logistical equivalent of a small-state gubernatorial campaign—to the impersonal, mass-market barnstorming of the pre–Super Tuesday rush. None of the candidates seemed quite up to the new game; none seemed to be gathering the force or stature necessary for the Big Show. The parochial nature of the early victories (Harkin in Iowa, Tsongas in New England, Kerrey in South Dakota) seemed to reinforce their inconsequence. They were all still homeboys, more or less.

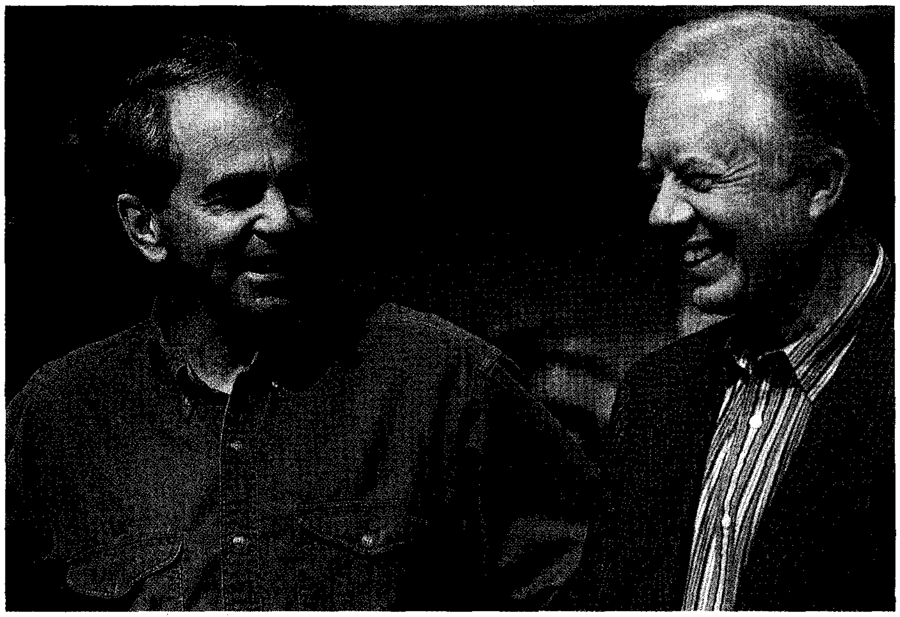
Bill Clinton had plenty of money and the comfort of returning to friendly turf—the South—for the next round of primaries. But he'd fared poorly in Maine and South Dakota; more important, he suddenly seemed at a loss, confused about his message and purpose (and lacking his usual discipline—witness his outburst over a false report that Jesse Jackson had endorsed Tom Harkin). Bob Kerrey won big in South Dakota, but his campaign lacked the money to capitalize on the victory, and so he shamefully—and reluctantly, it seemed—resorted to resurrecting Clinton's military record in Georgia. Tom Harkin lost South Dakota and joined Jerry Brown—for the moment, at least—as a vanity candidate, cluttering the stage but with no chance of gaining the nomination.

Indeed, given the assorted ailments plaguing his opponents, Tsongas's cross-country limp seemed almost jaunty: It still had the rebellious romance of a classic American underdog campaign. There was, despite appearances, a fair amount of political skill to it. Tsongas had leapfrogged past his opponents in a crucial area: He had defined himself so clearly in "wholesale" terms that even intermittently attentive civilians got the message—he was the guy who told the truth. He was defiantly unpackaged, obscure, quirky, uncharismatic. He was less noisy than Jerry Brown but no less an enemy of his party's political establishment. (House Speaker Tom Foley, high panjandrum of the congressional Democrats, slipped and called him "Senator Dukakis.")

It was also useful that his opponents insisted on beating him up for taking "courageous" stands—supporting nuclear power in New Hampshire and a 50-cent-per-gallon increase in the gas tax (applied in 5-cent increments over ten years) in South Dakota. "We just had a war and people died," he was able to snap back at the paleo-populist Harkin. "We don't have an energy policy. My position isn't popular politically, but it's responsible."

This has been the battle cry of uncandidates forever—of Bruce Babbitt in 1988, John Anderson in 1980, and countless others, back into the mists of democracy. It is classic strategy for long shots: Tell an impolitic truth and the press will give you a better run than you deserve. Most rebellions against "politics as usual" fizzle because politics as usual is painless. But Tsongas may be an uncandidate at an opportune time: After twelve years of Reagan-Bush happy talk, pain is suddenly *hot.*

The public, gorged on negative ads and blow-dried phonies, may well have decided that any politician who *isn't* selling some sort of inconvenience isn't telling the truth. Tsongas has gotten great leverage from this. His apparent candor on a few issues has given unwarranted credibility to *everything* he says, especially among those Democrats who live beyond the Pepperidge Farm curtain: the National Public Radio, *McNeil/Lehrer* liberals who believe that anything easy to digest must be bad for you. But a close reading of Tsongas's pamphlet, *A Call to Economic Arms,* and several days on the campaign reveal a candidate with good instincts, only a few strong positions—on subjects, ironically, that usually are anathema to Pepperidge Farm Democrats—and little to say about most everything else.


PEPPERIDGE FARM: *Tsongas meets with Carter in Georgia.*

Tsongas has a rationalization for this: He says "growing the economy" is job one. If he succeeds, problems like crime and poverty will be significantly diminished (he hasn't thought much about the employment-resistant underclass). But even on issues that relate directly to a stronger economy, like the need for a well-educated, highly skilled work force, Tsongas seems to have taken a pass: "I'm in favor of trying everything," he says.

All of which might be forgivable if Tsongas were proposing something truly innovative for the economy. He isn't. He *has* identified a fundamental political truth: Democrats have been blindly, stupidly anti-business for too long. But his remedy seems to be to give the business community everything it wants (except for looser environmental, health, and

Photograph by Ken Hawkins/Sygma.

safety rules). "People in manufacturing—that's who I spend my life with," he said last week. "That's where my views come from—people in the real world, trying to compete. It's a bitch. It really is."

Tsongas's analysis is the sort of clichéd, simplistic stuff that renders most boards of directors so incompetent and insufferable: He sees America as a "team" competing against Germany and Japan. But as Harvard economist Robert Reich, a sometime Clinton adviser, has pointed out, it's more appropriate to see the countries as stadiums where the *real* teams—the transnational corporations—compete. Which is more "American," Reich asks: a Honda built in Ohio, a Chrysler imported from Japan, or a Geo built in California by a joint Toyota–GM venture?

The real challenge is to keep America an attractive locale for the highest level of transnational competition—and that means creating a highly motivated, highly skilled labor force and also providing tax incentives to "play" here. Tsongas's big idea, a targeted capital-gains-tax reduction, is geo-myopic: It rewards American companies equally for investments made abroad and at home.

In fact, Bill Clinton's economic plan seems a more sophisticated way to get the results Tsongas seeks: Clinton places more emphasis on education and training (especially a German-style apprenticeship program for high-school students who don't go on to college and "lifetime" retraining for workers who are laid off). It provides tax incentives only for those companies that choose to play on the home field—and disincentives for overseas investment and windfall executive salaries.

As it happens, Tsongas's artful antipolitics has caused more trouble for Clinton than for any of the other candidates: The Arkansas governor seems, by contrast, terminally blow-dried. He entered the campaign with what might have been a political tour de force in a normal year: a package of sophisticated policy positions that caused no pain. This has proved too clever by half—the no-pain half. Indeed, the absence of pain *decreases* the credibility of all Clinton's other ideas. "He's fluff," said Nina Houstis, a Rapid City, South Dakota, journalist, reflecting the popular wisdom. "He seems all form and no substance."

This is Clinton's challenge now. He saved his candidacy in New Hampshire because he was able to corral voters one by one and convince them that he was something more than slick. That's no longer possible—and too many people know him only as an adulterous draft-dodger who looks like a politician from central casting. To regain credibility, he will have to be less artful and more passionate, and tell the people something they don't want to hear. ■

The Most Important Decision I Ever Made Was Choosing My Spouse. The Second, My Plastic Surgeon.

Since plastic surgery lasts as long, if not longer than marriage, it is imperative that you choose the right surgeon. A surgeon who performs skillful surgery using the latest procedures. Who teaches and operates in some of New York's finest hospitals. A surgeon who is caring. And who doesn't believe in charging exorbitant prices.

If you're looking for such a surgeon, call for your free consultation at Constructive Surgery. Where the most discriminating New Yorkers have found Dr. Right.

Constructive Surgery℠
169 E. 69th St., New York, NY (212) 472-3300

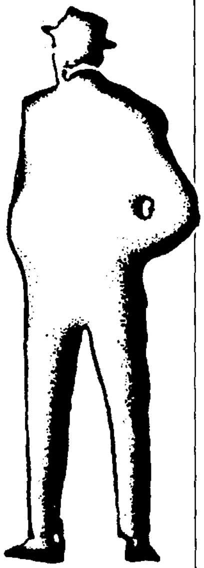
© 1991 Constructive Surgery

paper moon
MILANO
TOKYO
NEW YORK

"FIRST RATE... This moon shines brightly"
** BRYAN MILLER
NEW YORK TIMES

serving pre-theater & after theater dinner

Closed Sundays



39 East 58th Street Between
Madison & Park Avenue
(212) 758-8600

Why should you go out for seafood ?

a. you want something light

b. you want something healthy

c. you won't have to bait the hook

★COLDWATERS★
BAR / RESTAURANT

988 Second Avenue
New York, NY * (212) 888-2122

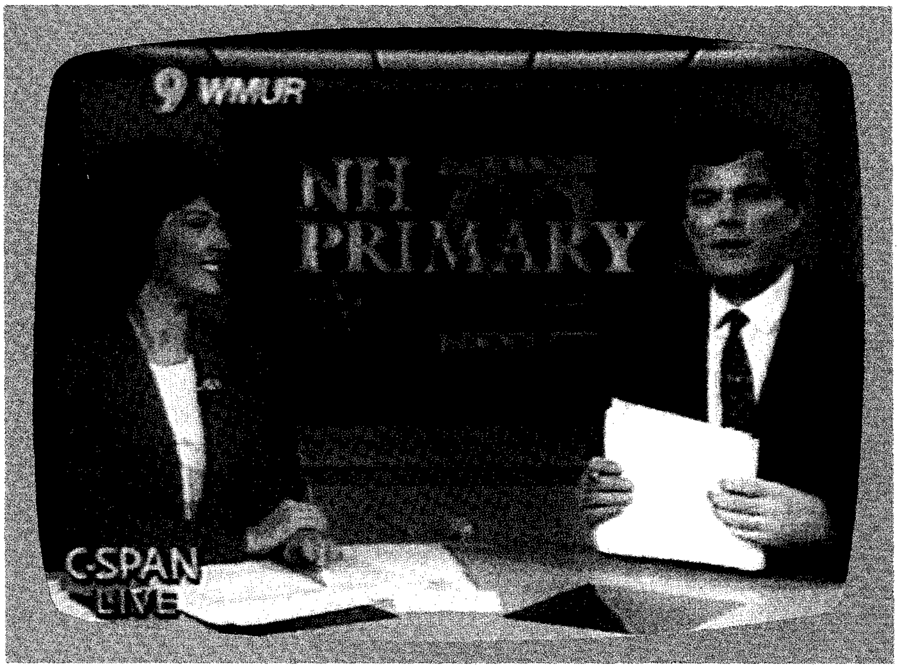
For a $6.95 seafood brunch all week long bring the American Express® Card to Coldwaters.

AMERICAN EXPRESS Cards

© 1991 American Express Travel Related Services Company, Inc.

Media/Edwin Diamond

PRIMARY SOURCE



GOING NATIONAL: *Cathy Burnham and Tom Griffith on election night.*

C-SPAN TAKES OFF

BY 8:40 P.M., THE NEW HAMPSHIRE RETURNS were being flashed to TV viewers across the country. From the subdued Bush headquarters in Manchester, a live remote brought in correspondent Jim Parisi. At the Courtyard, a banquet hall, Matt Nesto interviewed beaming supporters of Pat Buchanan. One after another, reporters assigned to the Democrats came on live—Nanette Hansen at Clinton's headquarters in the Best Western, Susan Masley with Tsongas celebrants at Razzberries restaurant, Andy Hershberger interviewing Jerry Brown at the American Legion hall . . . all of them reporting back to Tom. Tom Griffith, together with co-anchor Cathy Burnham, that is.

The effects of the Tsongas shock and the Buchanan right jab are still being debated, but there's no doubt that Tom, Cathy, and the rest of the WMUR News-9 team have left a permanent mark on national political coverage. Normally, about 100,000 households in New Hampshire get the WMUR signal. On primary night, as a result of a satellite link with the cable network C-SPAN, 55 million households across the country could watch the station through the night. With a low-rent staff and off-the-rack coverage, WMUR's news budget never goes north of $1 million a year; C-SPAN's outlay, the transmission costs for the satellite link, cost no more than a network star's expenses on the road. It doesn't take Price Waterhouse for ABC, CBS, and NBC—each with a $250-million-a-year news budget—to figure out the future of primary nights on TV.

"Our" Tom—Tom Brokaw—as well as Peter Jennings, Dan Rather, and the other familiar primary-night faces from past New Hampshire campaigns, did make it to the screen, but they came later in the evening. By then, C-SPAN viewers had toured all the headquarters and heard all the spinners, courtesy of WMUR. Equally important for home viewers, the level of the coverage from the no-name twenty- and thirtysomethings of the News-9 team was up to network quality. How many ways are there to slice and serve primary nights? Results, exit-poll findings, the candidates' upbeat speeches, the smiling wives, the thumb-suckers' analyses, and over to you, Maine and Georgia.

The little guys were magnanimous in victory. C-SPAN offered viewers the commentaries of the underutilized ABC network-news people. While Jeff Greenfield, Cokie Roberts, and Jim Wooten waited to appear on their own 11:30 P.M. show, they joined in on WMUR's coverage (the station is an ABC affiliate). "We had them on commenting nine or ten times before their own show," says Jack Heath, 32, news director of WMUR. "They were real gracious about appearing."

The networks—the *old* networks, as they're referred to on C-SPAN shows—aren't at the point where they have to turn off the lights and shut down the news desks. At least not yet. The 55 million TV households that are wired for cable and get C-SPAN obviously don't watch it in any significant Nielsen numbers. C-SPAN can be a big snooze. The full name itself induces narcolepsy—Cable Satellite Public Affairs Network. The terms *anchor* and *host* are too corporeal to apply to the on-air talent, the Buddha-like Brian Lamb and the serene Susan Swain. They don't preside over interviews and call-in segments so much as attend them. But then, the news event and not the news presenter is the sole point of C-SPAN.

C-SPAN, now thirteen years old, is privately funded by cable companies. It looks governmental and funereal only because it began by televising the U.S. Congress—literally. Its cameras were fixed solely on the wall of the House of Representatives. The rap on C-SPAN from the start has been that, in its high-mindedness, "it's not for everybody." Over the years, however, C-SPAN widened the menu. The news also has broken its way; C-SPAN carried the Senate debates on the Persian Gulf war resolutions, the U.S. military briefings from Dhahran, and the small-screen epic of Thomas vs. Hill. In late 1989, it began televised coverage of the House of Commons, including the lively question periods (for a time starring Margaret Thatcher). The network was there for the end of the Soviet Union and now taps into the new era, taking a Monday-through-Thursday satellite feed of *News 1,* the leading evening broadcast in the new Russia. Somebody was watching; one viewer, Scott Frost of Seattle, even wrote to complain because C-SPAN was cutting off *News 1* before its sports segment went on.

CNN and the old-line networks thoroughly cover breaking news events, too. But C-SPAN has an extra edge, particularly for campaign '92. It doesn't mind dead airtime or the standing around and waiting for the motorcade. It puts all the talk, trivia, and tedium on—with some exceptions: A C-SPAN open mike picked up but didn't transmit Bob Kerrey's lesbian joke about Jerry Brown.

For the most part, there's no editing, just "real life." A year ago, C-SPAN promised it would offer *Road to the White House* twice a week. And so when Paul Tsongas announced his candidacy in April 1991, C-SPAN was there, in Lowell, Massachusetts. For a few weeks, only Tsongas and C-SPAN were on the road.

Perhaps C-SPAN's shrewdest move was

to start the so-called simulcasts, such as the one two weeks ago with WMUR. The first pickups came during the congressional elections of 1990, when C-SPAN made simulcast arrangements with local stations in California, Florida, Massachusetts, and Texas. The stations got the prestige of national exposure, at no cost. C-SPAN got a night of free prime-time news programming. Last November, C-SPAN took the feed of WDSU-TV, the NBC affiliate in New Orleans, for the David Duke–Edwin Edwards runoff. Louisiana voted on a Saturday; by the evening, CNN was into its normal taped programming. When the returns came in, C-SPAN had all the action, including Duke's concession speech.

For the Georgia and Maryland primaries on March 3, C-SPAN has arrangements with Baltimore's WBAL and Atlanta's WSB. On Super Tuesday, March 10, C-SPAN is lining up stations in Tennessee, Florida, and Texas. Terry Murphy, 33, C-SPAN's director of programming, says, "We look for the best, strongest news operation in the local market."

By now, local stations own uplinks, and satellite feeds for the new-technology networks like C-SPAN are routine. C-SPAN has branched out into a second cable channel. The original C-SPAN does the House telecasts, plus a dozen or so events (Washington hearings, National Press Club newsmaker lunches, think-tank seminars). C-SPAN 2 sends out U.S. Senate sessions. The budget is around $18 million a year. A staff of 160 shepherds all this earnest inside-the-Beltway blather. By contrast, CNN's Washington bureau alone has 280 people, but then CNN has reporters, editors, and writers who actually process the raw news flow.

C-SPAN employees, like those at several of the local "old network" affiliates linked with it, are nonunion—another characteristic of the new television news of the nineties. Yet it doesn't necessarily follow that the low-budget, nonunion future of television means shoddy TV. The WMUR staff, by old-network standards, lacks depth and experience. According to news director Heath, field reporters like Andy, Susan, Matt, and Jim were covering their first national campaign. Heath was assigned to Bob Dole's one-stop New Hampshire effort in 1988. But the terrible little secret of big-time TV news is that it has done its job too well. The techniques of the craft have been polished and routinized. They are available on tape machines to study and emulate: Stand your ground, elbows up, mike high; grab the sounds and sights; sum it up and toss it back to the studio. In short, a perfectly serviceable, "networklike" performance.

You can see it all now on primary nights on C-SPAN as WMUR, WSB, and the other local tigers cover a story that used to be owned by ABC, CBS, and NBC. ■

COMMITTED TO SERVING YOU BETTER...

VALUE

720 HOURS OF ECLECTIC PROGRAMMING PER MONTH ON 54 DISTINCTIVE CHANNELS FOR LESS THAN 1 DOLLAR A DAY

MANHATTAN Cable-TV

674-9100

Basic Service ($14.95/mo.) must be purchased to receive Standard Service (add'l $6/mo.). Standard Plus is $1/mo. and is available to Standard Service Customers in rebuilt areas. These prices are available to residential customers with an addressable channel selector. MCTV is available from E. 86th St. and W. 79th St. south to Battery Park and Roosevelt Island.

EthanAllen®

J.J. PEOPLES AN ETHAN ALLEN GALLERY

Our New Location.
Lexington Ave. & 32nd St.

Tel. 213•0600 Mon, Thur 10-8, Tue, Wed, Fri 10-6:30, Sat 10-6

The Cutting Edge/Michael Gross

OF KORS

A DESIGN FOR THE NINETIES

FUTURE SHOCKS: *The 32-year-old has big plans.*

AT THE COCKTAIL PARTY PRECEDING THE Council of Fashion Designers of America's award show last month, a mischief-making reporter approached Michael Kors and asked him whether, after more than a decade in business, he thought he'd ever get a shot at winning the group's award for best young designer.

"No comment," Kors said, backpedaling furiously. "You're not going to get me into that one!"

The absence of a CFDA statuette isn't the only thing that sets Kors apart from his contemporaries. Though he's just 32, Kors is the only one who has had his own line for so long. He started young but was initially overshadowed by the previous design generation—the Calvins and Ralphs. Opening his own company in 1981, at the height of American label-mania, he made decisions that remain the keystone of his business. His fashions are consistently crisp, contemporary, and carefully edited for a customer who wants enough but not too much. And his deliberate way of building his company has made him a tortoise in today's field of fashion hares. Now, in the nineties, he's set to pull ahead of the pack.

In the past two years, Kors has turned out a lower-priced line, shoe and swimsuit collections, a national ad campaign shot by Steven Meisel and starring models like Christy Turlington (page 38) and Shāna Zadrick, and, most recently, a men's collection. With plans for jeans, accessories, and a lingerie line, Kors is no longer merely a contender but rather a force—the absence of the CFDA's imprimatur notwithstanding.

On this winter afternoon, Kors's schedule is crowded. Besides doing our interview, he must settle on his next shoe line, review a five-year plan proposed by his new ad agency, and, in between, eyeball several dozen male models who've come calling in hopes of appearing in the first Kors men's show.

Despite this avalanche of new pressures, Kors is calm in his minimally decorated corner office rebelliously situated about twenty blocks south of the garment center. Of course, calm for Kors is slightly carbonated. "It's like babes-in-the-woods time," he bubbles. "Everything's so new."

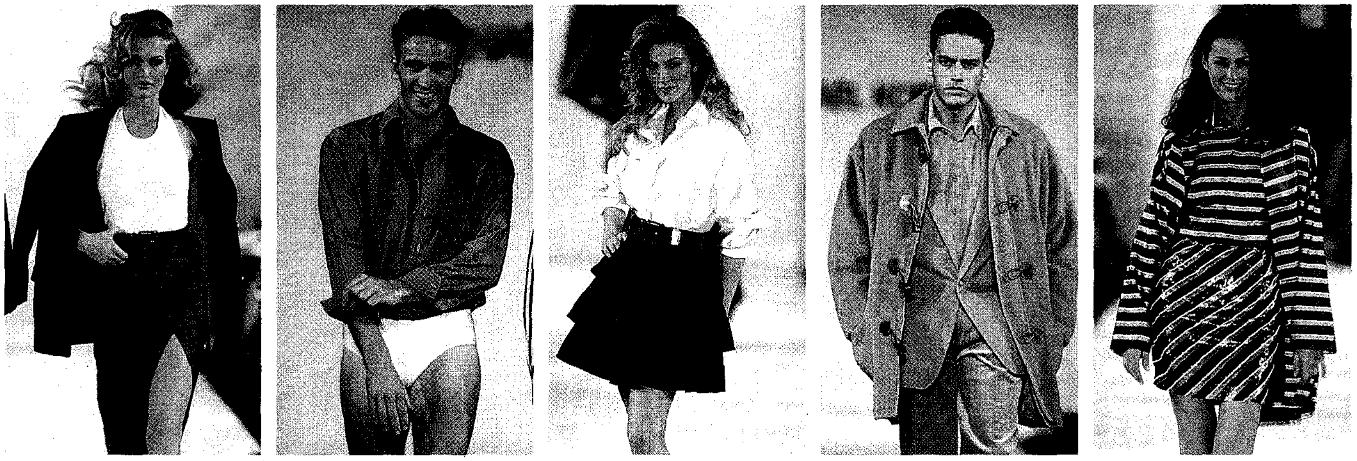
Still, the mood remains as casual as a Kors collection. Half of Kors's mostly female staff is clad in camel, one of their boss's color signatures. Kors himself wears jeans, battered suede boots, and an ivory cable-knit sweater. "There's not a lot of pattern and color going on here," he admits.

But Kors had enough of that as a self-described teenage fashion victim. He was born Karl Anderson Jr., half-Swedish, half-Jewish, and grew up (nicknamed Chooch) in Merrick, Long Island. Confused? Kors wasn't. "Look British, think Yiddish," he jokes.

His mother was a Revlon model, so naturally, at the age of four, Kors followed in her footsteps, appearing in commercials for products like Lucky Charms cereal. Unfortunately, Kors liked that more than school, so when it was time for him to enter first grade, his mother forcibly retired him and also quit herself. "Then we started our full-time shopping expedition," he says. "I'm an only child. I became the kid who *lived* to shop."

By his early teens, Kors (who changed his name to Michael Kors after his mother remarried) was taking the train to Manhattan with friends to study acting. His parents gave him cab fare and meal money, but "you would walk and not eat and then after a few weeks you'd have enough money saved up and you'd be able to pop into Bendel's and buy a little something," he says.

Already an overachiever at thirteen, Kors later made money by doing caricatures at children's birthday parties, working as a telephone salesman, and buying clothes for the pro shop at a local tennis



Selections from the Michael Kors collections for men and women.

Photographs: top, Nina Barnett; bottom, Corina Lecca.

WHY HIDE? When you can overcome your phobia about speaking in public

Natalie H. Rogers

24 hour Toll free phone for Free Brochure
1-800 525-3718
(212) 684-1711
Fax: (212) 213-9144
•
MasterCard
Visa • Amex

If you avoid speaking in public because of rapid speech, rapid heartbeat, thought blocking or jelly knees, etc., let Natalie H. Rogers, M.S.W., licensed State Certified Behavioral Psychotherapist and author of "Talk-Power, How To Speak Without Fear", train you in one remarkable weekend to stand up and speak!

INTENSIVE WEEKEND SEMINARS
Next Seminars:
Mar. 28-29—May 2-3—May 30-31

Seminars held at Doral Court Hotel 39th & Lexington Ave.

NATALIE H. ROGERS, M.S.W.
TALK POWER
TRAINING SEMINARS

La Rivista
RISTORANTE

The "best new Theater District restaurant in years"
ZAGAT RESTAURANT SURVEYS
1990 New York City

Open Daily
Lunch • Dinner • After Theatre
(212) 245-1707
(Reservations Suggested)
313 WEST 46 STREET N.Y.

club. "Every penny went on my back," he says. "It couldn't go on my back fast enough."

It was the mid-seventies—fashion's dark ages. And if Kors is best known as a minimalist designer today, it's because he maxed out then. His friends were a "clothes-obsessed clique," he says. "I knew girls who wore Halston to their sweet sixteens."

Kors says his style was set by "Long Island middle-class-Jewish taste," which, he points out, is not very different from what you find on Milan's Via Monte Napoleone. "If there was a color, it would be taupe," he says. "Granted, I had aunts who wore turquoise beaded shells. It's a hard thing to temper the two." Yet today, Kors does just that, always asking himself, "How do you do something that's low key but still has punch and glamour?"

Kors moved to Manhattan at seventeen in 1977 and enrolled—by day—at the Fashion Institute of Technology. Nights were spent at Studio 54. He also worked after school at Lothar's, a 57th Street boutique.

While working there, he won his first cover of *Women's Wear Daily,* not as a designer but as a trend-setter. "Leg warmers hit, and I was at that point where I was ready to jump through the hoop. I like ran out. Not for one pair of leg warmers; I had to wear like five pairs of leg warmers," Kors recalls. "So I'm walking down the street, I've got on boots, five pairs of leg warmers, jeans so tight you had to lie down to get them on, my Perry Ellis down jacket, Porsche goggles, the whole routine, and Bill Cunningham takes my picture, and I don't think anything of it."

A week later, his legs filled the trade paper's cover. "I think they desperately wanted to show this trend, but they wanted it to be a woman so . . . they cut my head off, and that was my first cover," Kors says with a laugh.

Soon afterward, Kors quit school, and Lothar's asked him to design a line especially for its boutique. For almost three years he created clothes there, and quickly made a name for himself among the bigger-store buyers and magazine editors. "They all sort of pushed me," Kors says, "and I put a little sample line together."

A year later, overwhelmed by sudden success, Kors found a business partner who helped the designer put together a syndicate of backers and a plan of slow but steady growth. By 1985, "it started to get serious."

Kors hasn't changed his basic concept a bit since that day. "I always thought that if you have an intelligent, pragmatic idea, people will come around to it," he says. "I had this base. I really believe I was doing nineties clothes in the eighties. Now what I do makes a lot more sense to a lot more people." Are you listening, CFDA? ■

The kind of corned beef and pastrami sandwiches that are bigger than some New York apartments.

Only at Wolf's 6th Avenue Delicatessen.

Wolf's

101 West 57th Street
New York, New York
(212) 586-1110

Where we accept only one card.

DON'T LEAVE HOME WITHOUT IT.®

AMERICAN EXPRESS®

©1992 American Express Travel Related Services Company, Inc.

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

STAR POWER FOR NBC

THE NEXT TIME STAR JONES goes to the Kings County courthouse, she'll be there to report on a trial, not prosecute one. Last month, NBC News hired Jones away from the Brooklyn D.A.'s office—where she'd been an assistant district attorney for five and a half years—to cover legal affairs for the network. Jones, 29, is still a bit giddy about her abrupt career change. "I cannot imagine somebody wants to pay me to talk about what I love, the law, and look good," she says.

Jones grew up in Trenton. Her mother, a human-services director, and her stepfather both worked for the city, and they encouraged her to go into public service. The Brooklyn D.A.'s office spotted Jones on a recruiting trip to the University of Houston law school.

She made her small-screen debut on Court TV last July, after a colleague recommended her for a guest appearance, and soon became a regular commentator. By December, Jones had caught the eye of executives at the *Today* show, who invited her to talk about the William Kennedy Smith case.

Keeping up with Jones: The new legal reporter.

Experience in the courtroom, not legal erudition, is what Jones has to offer TV. Her successes last year included winning the conviction of a fourteen-year-old accused of murdering another teenager, and putting away for at least 33 years the man known as the "Bicycle Rapist." "My expertise is one-witness violent crimes," Jones says. "That's the most difficult kind of case. To walk in to a jury and basically say, 'I want you to believe this one person. I don't have a gun. I don't have a fingerprint. I don't have a bullet. I don't have anything, but I've got this one person.' "

She's also got that name. Star is actually short for Starlet. "My mother swears that when I was born I had very, very black eyes and little tiny sparkles in them, and she said, 'She's my little star,' " Jones says. "Can you imagine this is a lawyer's name? It sounds like a stripper's name."

So far, Jones has spent most of her airtime discussing cases involving the rich and famous, like Mike Tyson. "I'd like to sensitize people to be interested in things that are not as high-profile," she says. "But if those cases get people to talk, that's very positive. I think people are watching trials because they want to know, Is there fairness in our criminal-justice system? Do you have to have money to get off? Is there racial prejudice? Does a woman's word carry as much weight as a man's word?"

While some media watchers have likened NBC's move to CNN's hiring of former Texas judge Catherine Crier as an anchor three years ago, others are already calling Jones the next Oprah Winfrey. Jones shrugs off the comparisons. "I've actually had my hands in it," she says. "I'm not a talking head."

DEGEN PENER

PRICES

HERE'S WHAT IT COSTS TO PUT an athlete's name on your feet:

☐ Chuck Taylor All-Star high-tops, by Converse, at G & S Sporting Goods, 43 Essex Street, $24.95.

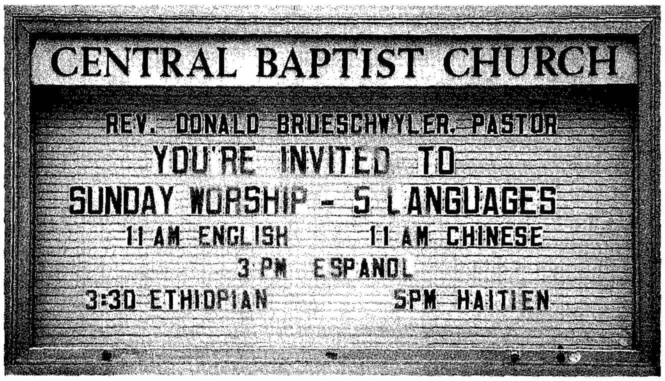
☐ Jack Purcell Classic, by Converse, at Magic Shoes, 150 Bleecker Street, $34.99.

☐ Stan Smith Classics, by Adidas, at Athlete's Foot, 1089 Lexington Avenue, $49.99.

☐ The Capriati, by Diadora, at Jay Schweid's Grandstand, 1149A Second Avenue, $59.95.

☐ Air Jordans, by Nike, at Athletic Style, 118 East 59th Street, $129.

STREET SEEN



Multi-culturalism at 92nd and Amsterdam.

Photographs: top right, Shonna Valeska; bottom right, Charlie Samuels. Illustration by Barry Blitt.

NEW YORK JOURNAL

A Token of His Appreciation

WHEN WAS THE LAST TIME you examined a subway token closely? Never? Seems the Transit Authority is up to some funny business involving mysterious initials. Look on the side that says GOOD FOR ONE FARE, below and between the words GOOD FOR, on the rim of the bull's-eye. There they are: tiny letters, about one fiftieth of an inch high, SJD.

What's more, SJD appears on most, but not all, of the bull's-eye tokens in circulation. Perhaps SJD is the emblem of a Satanic cult within the Transit Authority—which, come to think of it, would explain a lot.

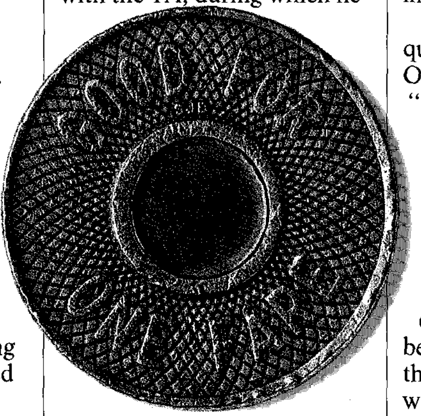
The TA press office doesn't know anything, or so it says. Same story at the Office of Turnstile Maintenance, and nobody in Graphic Design will give me the time of day.

At last, I find myself face to face with Alan F. Putre, assistant chief revenue officer of the Transit Authority. He hems. He haws. Finally, he says that SJD appears only on the original batch of 60 million bull's-eye tokens ordered in 1986. On the second minting of 30 million tokens, ordered in 1989, the letters are curiously absent.

But still, why are the letters there? What do they mean?

Finally, Putre suggests that I speak to his predecessor, the man who ordered the original batch of bull's-eye tokens. "He's retired now. His name"—Putre pauses for a moment—"is Sylvester J. Dobosz."

In 1986, Dobosz was facing the end of 40 years of service with the TA, during which he had worked his way up from change clerk to senior executive. But before retiring, Dobosz called the Roger Williams Mint in Attleboro, Massachusetts, just as the first minting of bull's-eye tokens was about to be struck, and asked that they make one last design change. Sylvester Joseph Dobosz told them to add his initials to all 60 million tokens.



The personalized pass.

Dobosz, 71, now lives on a quiet, tree-lined street in Oakland Gardens, Queens. "It was just a means of identification," he insists gruffly. "For example, a way of distinguishing one minting from another. You know, to discourage counterfeiters." He nods earnestly as he speaks, as if encouraging his visitor to believe him. But traditionally there are other, less obvious ways of distinguishing coin designs, such as varying the spacing between letters. Why didn't he opt for one of these? Dobosz reflects for a moment, then smiles wistfully. "My last hurrah," he says quietly. "It was my last hurrah."

MATTHEW FENTON

TV

The Brazilian Bombshell's Neighborhood

AFTER SEVEN HOURS OF English and Spanish lessons at Berlitz at Rockefeller Center, Maria da Graça Meneghel—better known as Xuxa—leans back in her white stretch limousine and demonstrates the rudiments of sign language. "This is *love*," she explains, wrapping her arms across her chest. Then she plants her fists on either side of her head in imitation of her signature high pigtails and grins: "In Brazil, this means *Xuxa.*"

If the 28-year-old star of Brazilian children's TV has her way, it won't be long before fists-to-noggin becomes an internationally recognized symbol. Xuxa (a childhood sobriquet pronounced *shoe-sha*) is a Latin American Madonna in Mr. Rogers's neighborhood. And the neighborhood is about to get even bigger. With offers on the table from Sony, Hanna-Barbera, and Henson Associates, Xuxa hopes to learn enough English to do a network-TV special north of the border by next year.

"I love my work, my job, and I can't stop," says the performer, whose wildly popular *Xuxa Show* airs for nearly five hours every day in her native Brazil and has made her a multi-millionaire. A Spanish-language version appears across South America and in New York (Channel 41, Saturdays and Sundays, 10 A.M.).

Southern Xposure: Brazilian star Xuxa.

Her network debut is likely to be modeled after the *Xuxa Show,* a *Wonderama*-style mix of games, singing, and dancing. But Xuxa's revealing outfits would knock Bob McAllister's socks off. "Who says to work with children you have to be fat, short, ugly, or have a big nose like a clown?" asks the former Ford model with one soft-core-porn film in her past. "Children like beautiful things. When I dress in beautiful costumes on the show, I'm not doing it for the fathers. I'm doing it for the children." Still, this Barbie doll come to life attracts plenty of adult fans: After seeing a videotape of Xuxa, John F. Kennedy Jr. agreed to take her to lunch at the TriBeCa Grill; she's dated soccer star Pelé.

New York, where Xuxa owns an apartment on East 54th Street and a house in East Hampton, is a welcome respite from the rituals of celebrity. In Brazil, a phalanx of bodyguards must protect her from overzealous fans and would-be kidnappers (three men were killed in an apparent attempt to abduct her last year). "Here, I can go to the movies and get a lot of popcorn," she says. "I saw the film *Beauty and the Beast.* I loved it."

Love is the word of choice in Xuxa-speak. But this daughter of a middle-class military officer prefers not to question why children are so enamored of her. "It's unexplainable," she says with a shrug; she never imagined she'd become as big as the Ninja Turtles. Says the owner of 28 dogs, not to mention a horse, monkeys, and birds, "I had a dream to be a veterinarian."

LAUREN PICKER

Photographs: top, Rick Osentoski; bottom, Michael Goldman.

BEHIND THE SCREENS

UNION MAID

THE LITTLE-GIRL VOICE AND wide smile at first seem out of character for a woman whose films require the strength of an Amazon to complete. But director Barbara Kopple, 39, is warm and nurturing, sort of a SoHo earth mother who makes socially conscious movies—documentaries that have won her two Academy Awards.

In 1976, Kopple, a child of middle-class Scarsdale, made the landmark *Harlan County, U.S.A.*, about the Kentucky coal miners' fight to unionize. *American Dream*, her second Oscar-winning probe into the working lives of small-town Americans, makes its commercial debut March 20 at the Angelika Film Center.

Determined to "film the people you don't ordinarily see," Kopple spent five years making *American Dream*, which charts the 1986 Hormel meat-packers' strike in Austin, Minnesota. Working with only one cameraman, she endured wind chills of 60 below and sleepless nights to capture the local P-9 union's bitter struggle against wage and benefit cuts. Her labors paid off in powerful scenes of stoic midwestern men breaking down in tears, oblivious of Kopple's camera. "I live and work there and try to get to know everyone so that I'm almost forgotten," she says. "They just think of me as that woman with headphones who sometimes asks weird questions."

Kopple faced her own crisis on *Dream*. At one point, she says, "my New York office called and said, 'We have $275 left in the bank. What are you going to do about it?' I thought, What am *I* going to do about it? I can't even get warm. Later on, they phoned back, saying, 'We just got $25,000 from Bruce Springsteen.' And I burst into tears from exhaustion and relief." Springsteen's contribution was only fitting, since the local meat-packers' slogan was "No retreat, no surrender."

Workingman hues: Filmmaker Kopple.

After the draining *Dream* sequence, Kopple insists she'll take on an easier project next time. Yet her return to the long-term documentary seems inevitable, since Kopple also says, "Doing movies like *Harlan* and *Dream* makes me feel alive. It's as if I'm giving back to people what I've been able to get." JOEL WEINBERG

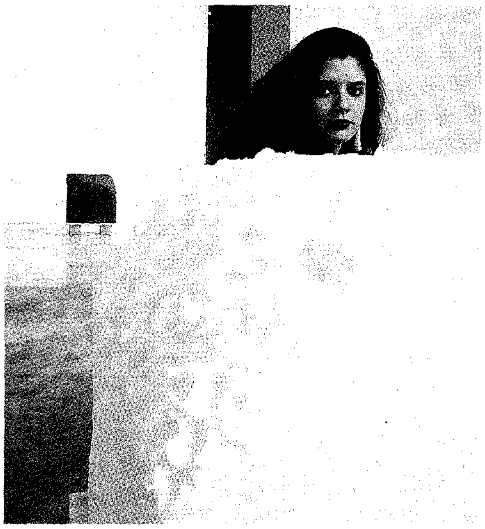
ART BEAT

A Sculptor's Gnawing Suspicions

A 600-POUND BLOCK OF gnawed chocolate looks like a confectioner's day ruined by a beaver. Set on a marble pedestal near an equal weight of chewed lard, the giant chocolate evokes obsessive labor, desire, and cocoa gone amok. And it also stands as the first of three focal points in sculptor Janine Antoni's "Gnaw," her new show at the Sandra Gering Gallery (476 Broome Street). Next is the block of lard, scalloped out in big bites, and at the end of the room, a mirrored boutique in which Antoni has placed lipsticks made from the spat-out lard and heart-shaped candy packaging cast from expectorated chocolate.

Actually, it's all quite beautiful.

"I think bulimia is the eating disorder this connotes the most," Antoni says. "Maybe we're a bulimic society—that fast fix, and then we throw it away. Maybe that's what packaging is; it's all for immediate satisfaction, then discarded." She views eating disorders as metaphors for how society has packaged the body, decorating it with lipstick and forgetting both hard physical labor and the raw fat of ourselves.

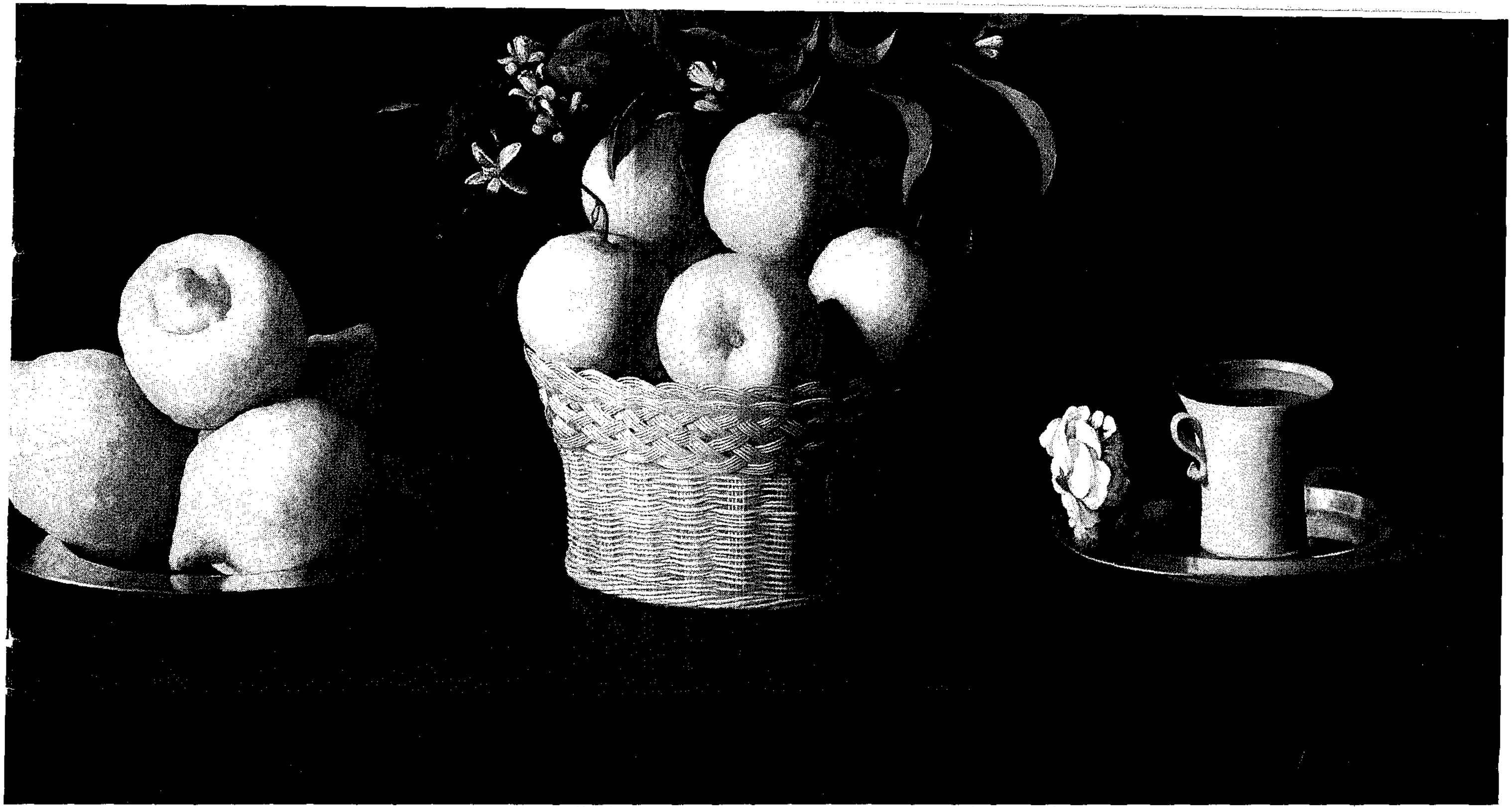

Antoni with chewed lard and chocolate.

Antoni—at 28, she is willowy, with a Pre-Raphaelite wealth of black hair—speaks with the soft, nasal inflections of her native Bahamas. She graduated from a Roman Catholic girls' high school in West Palm Beach ("I'm sure all this body stuff is coming from *that*," she says with a laugh) and later received a master's in sculpture from the Rhode Island School of Design.

For "Gnaw," Antoni bought twelve 50-pound boxes of chocolate in New Jersey and asked one of the makers of "the largest chocolate Santa Clauses in the world" how to cast it. The lard came from someone she's dubbed "the Pork King of Brooklyn." Antoni chewed on the blocks, spat out the chocolate and lard, then used the discards to make the lipstick and packaging. After she'd chewed chocolate for three days, her lips erupted in sores. Then came the lard disaster, a week before the show: "It was so beautiful. Then it cracked and just oozed out. I ran next door and got a shovel and shoveled it all back into the buckets." If the block on view collapses, she's just going to leave it.

So far, a two-year-old boy has screamed maniacally and attacked the chocolate block. A German woman hissed, "This isn't art, this is lipstick. I hate Joseph Beuys." But many more women have sidled over to Antoni and begun talking about their own eating problems, about childhood traumas and abuse. Such were the primal reactions Antoni sought; she has obscured herself as much as possible. "It's too easy," she says, "to have the focus on me, as this weirdo artist chewing this thing." ROWAN GAITHER

Photographs: top, Robin Holland; bottom, Henny Garfunkel.



Still Life with Lemons, Oranges and a Rose; oil on canvas. Francisco Zurbarán: 1633: The Norton Simon Foundation, California

By the time Zurbarán created a masterpiece of great taste, we'd been creating a sensation on the palate for 700 years.

GRAN GARVEY
Gran Capitan
GRAN DUQUE D
TERRY PRIMERO
Cardenal Mendoza
LEPANTO

In 1633, Francisco Zurbarán was busy at work on "Still Life with Lemons, Oranges and a Rose." Spain's Andalusian winemakers were equally busy creating wine spirits, just as their ancestors had begun doing 700 years earlier. These were the forerunners of all of today's brandy.

Today, you can enjoy the finest in brandy from Spain: Brandy de Jerez Solera Gran Reserva. Using the uniquely Spanish solera aging system, the brandy is aged an average of 10-15 years. This solera system blends young spirits with older ones in old oak casks, so there is no smoother, more consistent flavor anywhere.

Try the eight distinctive-tasting brandies with 1,000 years of history behind them. You'll be making a very tasteful discovery. For a brochure and a list of retailers, call 1-800-BE-THERE.

**Brandy de Jerez
Solera
Gran Reserva**

Great brandy from Spain,
the country that invented brandy.

Conde de Osborne • Lepanto
Cardenal Mendoza • Terry Primero
Carlos I • Gran Duque de Alba
Gran Capitán • Gran Garvey

© 1992 Wines of Spain, New York, NY

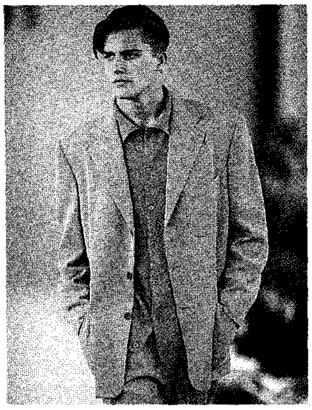
HOT LINE

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

FASHION

Look out for Calvin Klein's first men's line since 1987.



Corina Lecca

New York's Michael Gross calls the collection "minimally marvelous. Sweater-soft suits with crease-free pants set a new standard." Priced around $1,000, they'll be in stores come August.

MUSIC

For chamber-music lovers, this week is bliss: On March 2, David Shifrin, Misha Dichter, and the Emerson String Quartet perform Brahms at Alice Tully. The Kalichstein-Laredo-Robinson Trio does Beethoven, Tchaikovsky, Bach, and Debussy at the 92nd Street Y on March 3 and 4. Also on March 4, the Guarneri plays Rorem's Quartet No. 3 at Alice Tully.

MOVIES

This Is My Life: Julie Kavner plays an out-of-work comedienne and the mother of two daughters in this winning comedy.

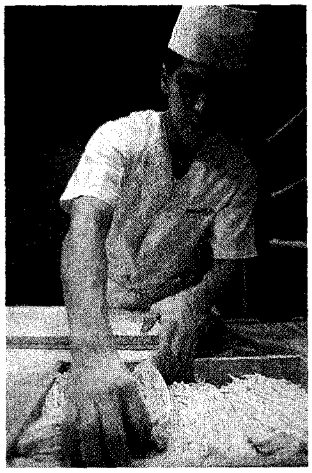
Kerry Hayes

BOOKS

Damage, Josephine Hart: Last year's best-seller and literary cause célèbre—a rather tedious 218 pages on sexual obsession—is now in paperback. (Ivy; $5.99.)

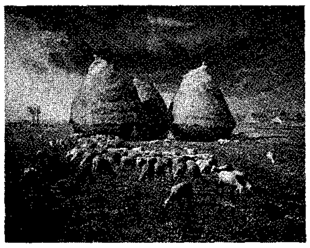
RESTAURANTS

Lunch at Honmura An: This year-old Japanese restaurant is one large, handsome room whose windows overlook Mercer and Houston Streets. Soba noodles—kneaded, cut, shaped, and perfected by a noodle master in a glass booth at the back—are the specialty in soups spiked with seafood, duck, or chicken. Lunch is served Wednesday through Saturday. At 170 Mercer; 334-5253.



Charlie Samuels

Gascogne, a charming French bistro on Eighth Avenue near 18th Street, looks and feels as though it's been around forever—food from the southwest of France, Provençal prints on the window seats, stucco walls, and old maps of France. It also boasts one of the best bargains in town—a $25 dinner menu that includes a starter (salad with profiteroles filled with warm goat cheese was great), main dish (say, roast chicken with crispy potatoes), dessert (prune ice cream, perhaps?). To top things off, a warming glass of Armagnac is included.



ART

"Barbizon: French Landscapes of the Nineteenth Century": The nearly 100 paintings are from the Met's permanent collection. But when they are all together, the Corots and Daubignys and Millets manage to create quite an amazing effect. At the Metropolitan Museum through May 10.

TASTINGS

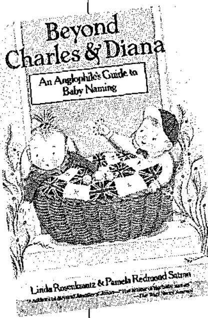
BY ALEXIS BESPALOFF

The Winemaker's Year, Michael Buller: A lavish book about the wines of Bordeaux with 175 color photographs and extensive, informative commentary by vineyard owners about every aspect of wine from harvest to dining table. (Thames and Hudson; $35.)

SCENES

"Hollywood & History: The Debate Over *JFK*": Oliver Stone and his film on the assassination are the springboard for a debate over fact and fiction at Town Hall. The panel discussion also includes Nora Ephron, Norman Mailer, and Edward Jay Epstein. Tickets are $10 and $15. On March 3 at 8 P.M.

CHILDREN



Beyond Charles & Diana

An Anglophile's Guide to Baby Naming

Linda Rosenkrantz & Pamela Redmond Satran

Beyond Charles & Diana: An Anglophile's Guide to Baby Naming, Linda Rosenkrantz & Pamela Redmond Satran: There are all sorts of name-that-child suggestions. (St. Martin's Press; $8.95.)

TELEVISION

The Young Indiana Jones Chronicles (page 74): George Lucas makes his first prime-time foray onto the small screen with this series on the young Mr. Jones. (March 4; ABC; 8 P.M.)

Through March 7, Nickelodeon will show 80 episodes of *The Dick Van Dyke Show,* beginning at 8 P.M.

***The Life and Loves of a She Devil:* Forget the Roseanne Barr–Meryl Streep bastardization. This British made-for-TV show, based on a novel by Fay Weldon, is the real thing. (March 7 and 8; A & E; 9 P.M.)**

THEATER

"A Sondheim Saturday": Anyone can whistle, which is why fans go to any extreme or place to hear anything by Sondheim. So the fact that this daylong event is in Hartford, Connecticut, shouldn't bother diehards. Elaine Stritch and Jim Walton perform; Frank Rich and John Simon talk; there's even a production of *Pacific Overtures.* (March 7; 203-297-2199.)

T.L. Boston

***Julie Halston's Lifetime of Comedy:* This talented actress played a Hedda Hopper–like character—hat and all—in *Red Scare on Sunset* and was marvelous in *The Lady in Question.* Now she's on her own—talking about what it's like to be thirtyish, living in New York, and single in the year 1992—at the Actors' Playhouse.**

AMERICAN EXPRESS

Is there anyone here who can help? Anyone who speaks English? Then you remember. The name on The Card is on more than 1700 travel locations around the world.* You won't find that with a bankcard.

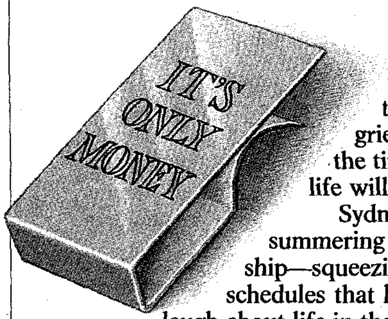
THE CARD.
THE AMERICAN EXPRESS® CARD.
Call 1-800-THE CARD, to apply.

*Comprised of Travel Service locations of American Express Travel Related Services Company, Inc., its affiliates and Representatives worldwide.

© 1992 American Express Travel Related Services Company, Inc.

THE GRAYING YUPPIE

Reality Zaps the Baby-Boomers

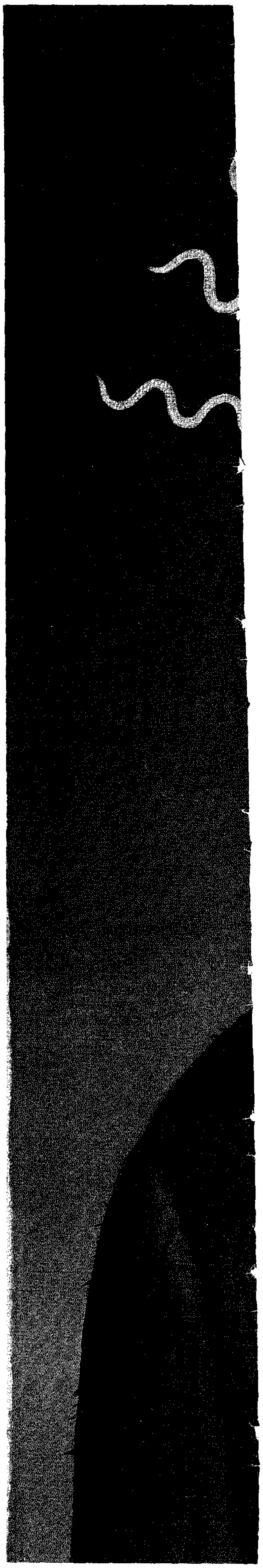


SYDNEY CARTON IS IN MOURNING. TODAY IS HIS FORty-fifth birthday, but he's not celebrating—he's grieving. Sydney always thought he'd have it made by the time he turned 45, but he has just realized that his life will never measure up to his expectations.

Sydney and his wife, Lucie, met ten years ago while summering in the Hamptons. It was an eighties-style courtship—squeezing romantic dinners and weekend trips into work schedules that had previously allowed no room for love. They'd laugh about life in the fast lane and debate who was more of a yuppie. After two years of stolen moments, they tied the knot.

They sold their studio apartments and bought a condominium on the Upper West Side. It may have been small, but its value was increasing by more than 15 percent a year. The only thing growing faster was their income: Sydney's had doubled in only three years, and Lucie was getting an annual five-figure bonus. They furnished their place with antiques, ate out every night, joined a superbly equipped health club, leased a new, expensive car every three years, went to the islands for two weeks every winter, and still had enough money left over to dabble in the stock market. Lucie's widowed father, Dr. Manette, used to chide

By Stephen M. Pollan and Mark Levine



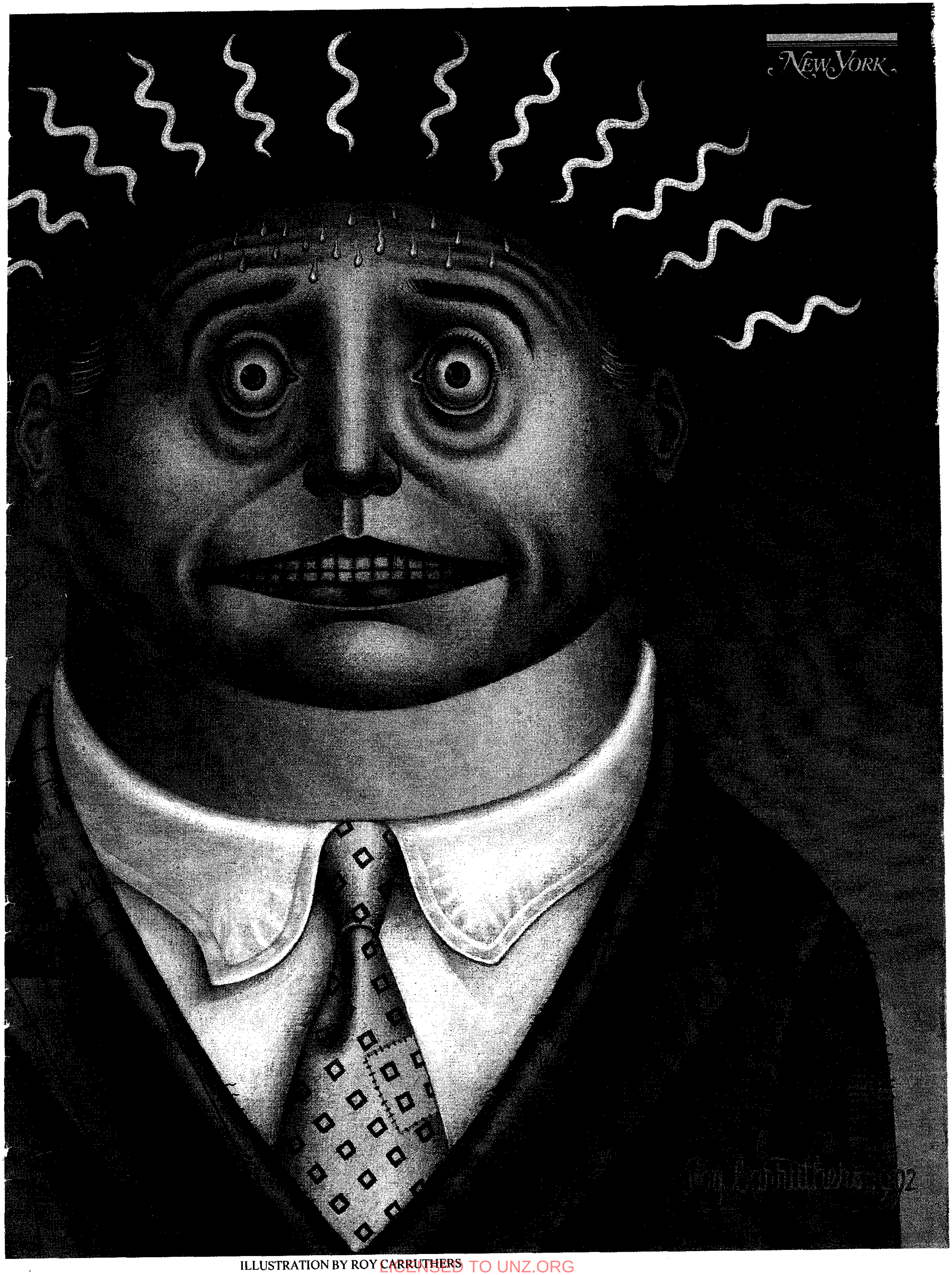


ILLUSTRATION BY ROY CARRUTHERS

Boomers' Unique Trap: They Must Pay for College, Help

them about not saving for a rainy day. He never seemed to grasp Sydney's point that from here on it would always be clear skies in America.

After five years of marriage, the ticking of Lucie's biological clock became too loud to ignore. Kendall was born one cloudy day in November. Suddenly, the apartment on the Upper West Side seemed a lot smaller—especially since they were going to be spending a lot more time in it, Lucie having decided to stay home with Kendall until she was ready for kindergarten. Rather than opting for a larger apartment and private school, they decided to leave the city. Sydney was shocked at how long it took them to sell the apartment and at how little it had gone up in value the past couple of years; still, they were able to afford a lovely Georgian just outside Chappaqua. Since Sydney's income was still rising meteorically, they could continue furnishing it with antiques, join the country club, and buy a Volvo for Lucie to tool around town in.

One foggy day a few months later, Sydney was sitting in the sun room trying to calculate how much it would cost to send Kendall to Harvard in sixteen years. The phone rang. It was one of Dr. Manette's neighbors in Millennium Village. It seemed the good doctor had taken to wearing his old stethoscope, and little else, around the pool. Lucie flew down immediately and found her father's apartment a shambles. Dr. Manette's physician believed the old man was suffering from Alzheimer's.

Sydney and Lucie examined their options. According to the doctors, Lucie's father was in excellent physical condition but could no longer take care of himself—round-the-clock care was required. Placing Dr. Manette in a nursing home would soon deplete his estate entirely. Taking him into their home would give them time to shield most of his assets before they had to send him to a nursing home, but it would cost them a great deal of money and disrupt their lives. The deciding factor was Lucie's unwillingness to just "dump" her father in a home. As long as they could, they would keep him with them. After all, Sydney's income was still soaring. Mentally, Sydney added to Kendall's Harvard tuition the cost of ten years of in-home care for Lucie's father.

On the morning of his forty-fifth birthday, Sydney drove to work through a slight drizzle. When he got to the office, he found everyone gathered around a bulletin board in the hallway. Posted were the names of 300 senior employees who had just been laid off in what the memo called a "streamlining" effort to "downsize" the organization and make it more competitive in the new "global economy." The memo went on to note that a salary freeze had been put into effect until further notice. Ten of those laid off were from Sydney's department, and two had one more year's experience than he. Management was obviously cutting highly paid middle managers, and the ax had just missed Sydney's neck.

Sydney returned to Chappaqua that evening a shaken man. The night nurse was late, so rather than go out for a birthday dinner, Lucie ordered in Chinese. Just as Sydney was about to open his gift from Lucie, Dr. Manette and Kendall began to throw mu-shu pork at each other. When they finally calmed down, Sydney opened the gift box. Inside was a pair of little blue baby booties. There was a clap of thunder, a flash of lightning, and the heavens parted.

Illustration by Raul Colón.

Their Parents, and Save for Retirement . . . Simultaneously.

THE UNIQUE DILEMMA OF THE GRAYING BABY-BOOMER

THE RAPIDITY OF SYDNEY CARTON'S FALL FROM YUPPIEdom into the demands of middle age may be exaggerated, but the problems he faces are not. New York's baby-boomers—particularly the upwardly mobile ones—are finding the responsibilities of middle age so great a burden that panic has set in.

The 76 million Americans born between 1946 and 1964 are sandwiched—as no other generation has ever been sandwiched—between paying for their children's college tuition and caring for their elderly parents. But even those who don't have children or living parents are finding their career plans altered, their circumstances straitened. Streams of income that seemed destined to increase forever are suddenly drying up. A generation that always had money to spend on luxuries now finds itself strapped for enough cash to pay for necessities.

· THE ·
GRAYING
YUPPIE

Their plight inspires more glee than sympathy in older folks, whose message is "Middle-aged people have always had to face up to their own mortality, deal with the challenge of caring for their children, provide financial and emotional support for aging parents, and try to stash some money away for their later years. Quit whining. Take up your responsibilities like mature adults."

But in fact, the problems baby-boomers face *are* unique. Theirs is the most highly educated generation in history. A larger percentage of them went to college than did members of previous generations, and many went on for postgraduate education as well. Perhaps because of this, they have viewed work as a career path, not just a job. Highly educated, career-oriented, they got married later—and thus started their families later—than previous generations did. Today it's not unusual for a woman to give birth to her first child at 40. In her parents' day, it was shocking to wait till 30.

The baby-boomers are dealing, at the other end of the spectrum, with their parents' longevity—which confronts them with a situation new to humankind. The grandparents of baby-boomers retired at 65 and often died shortly thereafter. But boomers' parents—who still retire at 65—are living on well into their eighties, and many of them require financial help from their children.

So those middle-aged children are paying college tuition and helping support the old folks just when they need to start setting aside money for their own retirement. They are the first generation ever to have to handle all those responsibilities simultaneously.

FULFILLMENT AS A BIRTHRIGHT

BUT THERE ARE ALSO PSYCHOLOGICAL REASONS FOR yuppies' anxiety. "The baby-boom generation has always perceived that it was special," notes Arnold Brown, chairman of Weiner, Edrich, Brown, a trend-analysis consultancy. "That's what they were taught by the media and by their parents. As they grew up, magazines and newspapers and television kept reporting on them because demographically they were a phenomenon. Also, they were born when their parents, most of whom were lower-middle-class, suddenly were becoming prosperous. The parents focused this prosperity on their children; they told the kids, 'We're doing it all for you.' "

No wonder boomers felt a sense of entitlement: The world did revolve around them. The message from parents was "You can be whatever you want to be." The message from marketers was "You can have whatever you want to have." And the message from politicians—the successful ones—was "Things will always get better."

"Baby-boomers grew up thinking fulfillment was a birthright," says Ross Goldstein, co-founder of Generation Insights, a San Francisco–based market-research firm specializing in baby-boomer trends, and author of the book *fortysomething.* "If they didn't like their job, they found another. If their TV broke, they bought another. If their apartment was too small, they found another. Their parents had believed 'You sleep in the bed you've made.' If baby-boomers didn't like the bed they were in, they found another."

Only now, as they turn gray and have to face the burdens and responsibilities of middle age, are they suddenly learning that they cannot have everything and that things do not always get better.

Jack and Beth Fleischman* have just learned that lesson. Forty-year-old Jack and 42-year-old Beth have been married for seventeen years, own a home in Westchester, and have a three-and-a-half-year-old son, Peter. While Beth, whose background is working-class, has made a conscious effort to save some money over the years, Jack, whose family was upper-middle-class, was a spender. "I always felt I'd make more money, and so I would invest in things," Jack recalls. Perhaps 75 percent of their net worth is tied up in antique furniture, art, and Jack's extensive record collection. "I was never preoccupied about assembling cash," he admits. Confident in his experience and skills, Jack turned down a transfer and left his longtime employer eighteen months ago.

Trying to find a new job and having to provide for a child woke him up to reality. "Basically, we panicked," Beth remembers. "Jack's new job paid less than the old one, and we realized that Peter's college education would cost $200,000—and we'd be looking to slow down our work lives just when the tuition bills came due. Then Jack's father, who's 78, was swindled out of a great deal of money, so we may need to help him out if he has medical problems." Jack sums it all up simply: "Everything has changed."

"All people, since the beginning of time, have had a gap between their expectations and the reality of their lives," notes Brown. "But the baby-boomers' gap is much bigger than anyone else's. They were raised to believe that if they did what they were supposed to they would be rewarded. When they got good grades, their allowance was increased. They continued to apply this lesson throughout life. But now they're doing what they're supposed to but no longer getting rewarded: They're exercising and dieting, but still they're growing older; they're working hard but not being promoted. This has led to a great deal of anger."

A natural response to this anger has been to search for someone to blame. The list of potential culprits is long: The educational system has failed; business and industry have violated their social contract; political cowardice has allowed things to fall apart; "toxic" parenting has led to family dysfunction. So compelling is this need to assign blame, and so powerful is the baby boom as a market, that entire industries and movements have sprung up around these perceived villains.

The truth is, there is no single demon or villain—and no magic bullet. No one is at fault, and everyone is at fault. Time is the single greatest asset the baby-boom generation has. And every hour spent looking backward is an hour that could be better spent planning for the future.

"Baby-boomers have got to lose their sense of entitlement," says Brown. "It prevents them from appreciating what they have. No one is entitled to anything. All the problems they're facing are just some of the 'thousand natural shocks that flesh is heir to.' They need to stop focusing on themselves as

---

**Names have been changed.*

victims; we are all victims of larger forces we have no control over. Instead, they need to focus on the parts of life they can control. It's hard to rid oneself of the feeling of victimization, but those who do will be the ones who succeed in the future."

As baby-boomers age, their sense of entitlement extends to those they are responsible for—their children and, in some cases, their parents. But, says financial planner Gary Ambrose of Personal Capital Management, Inc., who has worked with boomers of all economic levels, "they'd better realize that they won't be able to have the best in every single area of their life."

Why, after all, is it unthinkable to send a child to Syracuse University instead of Harvard, or to a SUNY school or a commuter college? How are middle-aged yuppies, used to the easy life, going to deal with painful realities like placing a parent in a less-than-adequate nursing home or discovering that retirement will mean a real constriction in their style of life?

To handle these problems, Ambrose says, boomers must toss aside their notions about their obligations and start over . . . at zero. "Throw out ideas of how much you think you should contribute to your child's education, your parents' care, and your own retirement. Make a realistic assessment of your present and future resources. Then set priorities for your responsibilities and allocate your actual resources. People can't control the cards they're dealt. All they can do is play their hand to the best of their ability."

So Many Made the College Climb, They Diminished the Valu

MAKING MONEY THE NEWFANGLED WAY

WHATEVER COMPROMISES ARE MADE, WHEREVER priorities are placed, the smartest way to begin implementing a new life plan is to focus on one's stream of income. The traditional formula for job security has always been "Do what's required of you and don't lie, cheat, steal, or cause trouble, and you won't be fired." The traditional formula for job advancement has been "Do your job well, show up early, stay late, and you'll be given raises and promotions." In the nineties, however, those maxims no longer apply.

THE GRAYING YUPPIE

Corporations now see employees as disposable resources to be exploited and then discarded. But in fact, boomers have looked on their employers in much the same way. Their parents settled down at one company and slowly worked their way up the ladder; boomers have jumped from company to company in search of ever-higher salaries and ever-greater responsibilities. These two attitudes—employees as disposable resources, companies as rungs on a career ladder—form the basis of a mutually beneficial system of free agency.

Job security will come not through long-term employment with one company but through the continual improvement of one's bundle of skills. "Security today is what's between your ears," says Dale Klamfoth, senior vice-president of the human-resources-consulting firm Drake Beam Morin, Inc. "Baby-boomers should begin to identify themselves as professionals rather than as employees. Rather than saying and thinking, 'I'm a product manager for IBM,' they should say and think, 'I'm a marketing and sales professional with a specialty in product management, currently working for IBM.' Boomers will work at as many as eight different firms during their lifetime."

And many times they will be self-employed. "The only employer whose motivations you can be sure of is yourself," Klamfoth stresses. The economy is moving toward smaller businesses, and they traditionally like to do business with other small firms. Entrepreneurship has two virtues: Starting one's own business has the potential for increased income coupled with an improved life-style, and it's the best way to make a decent income and be able to spend time with a growing family.

Michael Binder* has been sobered by the lack of corporate loyalty in his own company, a major media corporation that has taken to laying off mid-level executives when they reach their mid-fifties. "I suppose when you reach a certain age you do lose a certain ability to stay on top of the pulse of the market," he admits, "but in the past the company had always found a place for older executives rather than just dumping them." Just this past year, 39-year-old Michael has both married and found out he has a child on the way. "When the time comes for our child to go to college, I'll be right at the age when the corporation likes to cut people loose," he says. So he and his wife, Debbie*, a commercial artist, have had the foresight to come up with a new strategy. "I'll stay home and free-lance until all the kids are in school," Debbie explains. "Then I'll go back to work full-time." "At that point," Michael adds, "I could leave the corporate sector and start something of my own, and Debbie would become the primary breadwinner. A lot can change, but at least I feel like we're taking charge of our lives."

Driven by a constantly booming market and visions of their parents' success, New York yuppies became real-estate speculators. They bought smaller homes than they normally would have, and sooner than they normally would have, because real estate was considered an excellent short-term investment. And it was . . . for a few years. Unfortunately, many buyers learned the hard way that real estate is a sound long-term, not short-term, investment. And to be a wise investment, it must also add to the quality of the apartment owner's life.

The incredible mid-eighties demand for small New York City apartments may never happen again. That doesn't mean that a real-estate investment no longer makes financial sense. It does—if you intend to own the home for at least ten years. In that length of time, the inherent advantage of real estate—its limited supply—guarantees that no matter how the market fluctuates, property will increase in value at a rate probably two points higher than inflation. Therefore, savvy boomers buy only full-time homes sizable or flexible enough to allow for the changes that may take place in their families over the next ten years.

Yuppies would do well to carry this long-term attitude over to their other investments, says Gary Ambrose. "Longevity is changing financial planning. People are astonished when they come to me at age 65 and I recommend that they place only half their assets in investments that produce a fixed income. I explain that fixed-income instruments will take care of them until they are 70, but then they may still have another ten to fifteen years of life ahead of them. If they put all their assets in fixed-income instruments, the last years of their life may be very constrained. I tell people they should focus on growth well into their seventies."

FORMING A PARTNERSHIP WITH YOUR CHILD

AS CHILDREN OF THE DEPRESSION, MOST OF THE BABY-boomers' parents couldn't afford to go to college. Those New Yorkers who did were likely to go to a college in the CUNY system. When they began their climb into affluence, they vowed that their children would have the opportunities they were denied. Often that meant education at an elite private college. Thanks to this incredible parental largess, baby-boomers attended college in record numbers.

Over time, however, the value of a diploma was diminished by the increased supply of college graduates. Many found it dif-

ficult to find the high-paying jobs their parents thought a bachelor's degree would guarantee them. They could either return to school for an advanced degree or accept a low-paying entry-level position in the crowded job market. Once again, it was often Mom and Dad to the rescue, either by helping finance a graduate degree or by helping supplement their child's meager salary—sometimes even to the point of paying rent so the boomer could "have a place of his own." No thought was given to having the children come back into the house until they were ready to start a family; there was no sense that they should contribute financially to offset the money spent on their education.

of a Degree.

Boomers have never really felt guilty about all the support they received from their parents. Nor should they have—it was, after all, their parents' choice. Boomers were always told—directly or indirectly—that they deserved all the emotional and financial support they received. Their response to all this parental help is only now being expressed in how they're dealing with their own children.

Since many had their children later in life than did people in earlier generations, they have an unusually high income stream for parents of young children. They have coupled this wealth with an obsessive effort to be perfect parents (an oxymoron). One of their obligations, they think, is to give their children a superlative college education.

"We did something no country has ever done," says Arnold Brown. "We said everyone can go to college. It was a great triumph, but we're paying the price for it now. We expected that a college education would result in a better, higher-paying career. Assembly-line work was beneath those with college diplomas, so we created white-collar jobs for all those people. Now we're overloaded with middle management and need to streamline to stay afloat." And those middle managers are paying up to $100,000 to educate their children in elite private schools.

However, nowhere is it written that they must be the sole source of money for an extensive education. Boomers' parents had the enormous financial advantage of raising a family in inflationary times. Boomers did not. The only educational obligation they have is to do the best they can with what they have. If that means sending their children to Harvard, that's great. And if that means sending them to SUNY Buffalo—or trade school—that's great, too.

And there is nothing wrong with expecting children to take an active role in paying for their own education. That may mean loans, summer jobs, and even working at night, depending on costs and the family's resources and other obligations. It may mean the child's forgoing college for a few years after high school. It could even mean an agreement from children to return to the nest and contribute to the household income until they start a family.

HELPING YOUR PARENTS CARE FOR THEMSELVES

THOUGH BOOMERS WILL HAVE THE UNDENIABLE PLEASURE of seeing their parents become doting grandparents, they also must face the downside of increased longevity: Anywhere from 20 to 50 percent of those who are now between 60 and 65 will need some type of long-term health care. And according to Jerie Charnow, a Mineola-based geriatric-care manager and health-insurance agent who has clients in New York, the figures go up for each five-year demographic cohort. "By 75, one in three needs long-term care; by 85, the figure is one in two."

Calculations on the average length of a stay in a nursing home

Illustration by Brian Ajhar.

Only Now Are Boomers Discovering That They Can't Have

are somewhat tricky to make; regulations have changed nearly every year. Conventional wisdom puts the figure at about 30 months. Strictly convalescent stays in skilled-nursing facilities will be shorter, while primarily custodial stays may last considerably longer. Multiply the typical stay by an average cost of around $6,100 per month for a good home in the metropolitan area, and the bill adds up to more than $180,000. Home care is no bargain, either: Costs range from $90 to $120 per day. Thus, 30 months of care would cost at least $80,000.

Few elderly people have enough set aside to cover such costs, and very few boomers will have the resources to cover the total cost of long-term care. That means they and their parents will need to look elsewhere for help.

For short-term convalescent care, some can count on Medicare, the federal government's health insurance for senior citizens. It covers hospitalization, physician care, and short stays in a skilled-nursing facility for rehabilitation after an operation (for certain medical conditions). Medicare completely covers the first 20 days of such a stay and partially covers days 21 through 100. After 100 days, there is no further coverage.

Medicare does not cover long-term custodial care. For that, individuals will need to turn to Medicaid, a federal means-tested program for the impoverished. To get nursing-home care under Medicaid, a single individual over 65 in New York State may retain assets of no more than $4,550 and income of no more than $50 per month. When one member of a couple is in a nursing home, the well spouse can retain assets of no more than $68,700—and all but $1,718 of the couple's joint income must go to the nursing home. (The well spouse can fight these financial strictures, however. Elder-law specialists and geriatric-care managers can help them find out how.)

▪ THE ▫
GRAYING
YUPPIE

Perhaps the best method of financing long-term custodial nursing-home care is to employ some combination of private funding and government assistance. Nursing homes allegedly do not discriminate on the basis of whether or not a potential resident is already on Medicaid. However, those who can pay the higher private rates—at least for a little while—stand a better chance of getting into the home of their choice. The recommended technique is for them to retain enough assets to "buy" their way into a good home as a private-paying patient but then, once inside, qualify for Medicaid as quickly as possible.

By taking action far enough ahead, individuals can legally divest themselves of ownership of their assets, thus shielding them from seizure by Medicaid. But in most cases that transfer of assets must take place more than 30 months prior to the application for Medicaid assistance. Anything more recent may disqualify the transfer. Still, there are loopholes written into the Medicaid regulations that allow even more assets to be shielded. In response to the increased demand for advice on how to take advantage of these loopholes, a new legal specialty, elder law, has developed. These lawyers give advice on this process as well as on complementary issues like health-care proxies, living wills, and durable powers of attorney.

For a free brochure on how to find such a specialist, send a stamped, self-addressed envelope to the National Academy of Elder Law Attorneys, 655 North Alvernon Way, Suite 108, Tucson, Arizona 85711. (Since membership in the academy is not based on specific criteria, the academy will not make referrals.) The best place to turn for names are state and local bar associations and local agencies on aging, like New York's Department for the Aging. Candidates should be asked what their fees are, how long they've practiced law, what percentage of their practice is devoted to elder law, and whether or not they work in conjunction with care managers, social workers, or therapists.

Some people are outraged that middle-class individuals would use lawyers to manipulate a federal program designed for the impoverished. But there are few other options available to most baby-boomers and their parents. "When I advise my clients about their rights to Medicaid benefits, I am doing no more than the tax specialists who explain the income-, gift-, and estate-tax laws to their clients," says Peter Strauss, an elder-law attorney with the firm Fink Weinberger. "While it may have been designed for the poor, Medicaid has become the only source of protection for the middle class." Charnow says, "I get furious when I hear someone criticize middle-class people for taking advantage of what was supposed to be a poverty program. My questions to them are, What will they do if their parent needs care? Do they have an extra $70,000 a year in disposable income?"

HOME CARE, WHICH MANY PREFER TO NURSING-HOME care, usually costs less but is more of a stress on the family unit and is much tougher to finance. Old folks who are poor enough to qualify for Medicaid are lucky if they live in New York: This is one of the few states whose Medicaid programs pay for custodial care in the home if it is deemed medically necessary. Oddly, though, Medicaid allows a couple living at home a lower income and fewer assets than when one of them goes to a nursing home. Because Medicaid regulations may leave their parents with too little money to cover their rent, food, heat, and electricity bills, baby-boomers may need to help out financially. By directly paying their parents' rent or utilities from their own funds—not from money their parents give them—they may be able to help frail, elderly old folks keep their apartments, with Medicaid financing the services of home attendants to render necessary care. (Unfortunately, Governor Cuomo's proposed budget cuts are likely to force many people into nursing homes.)

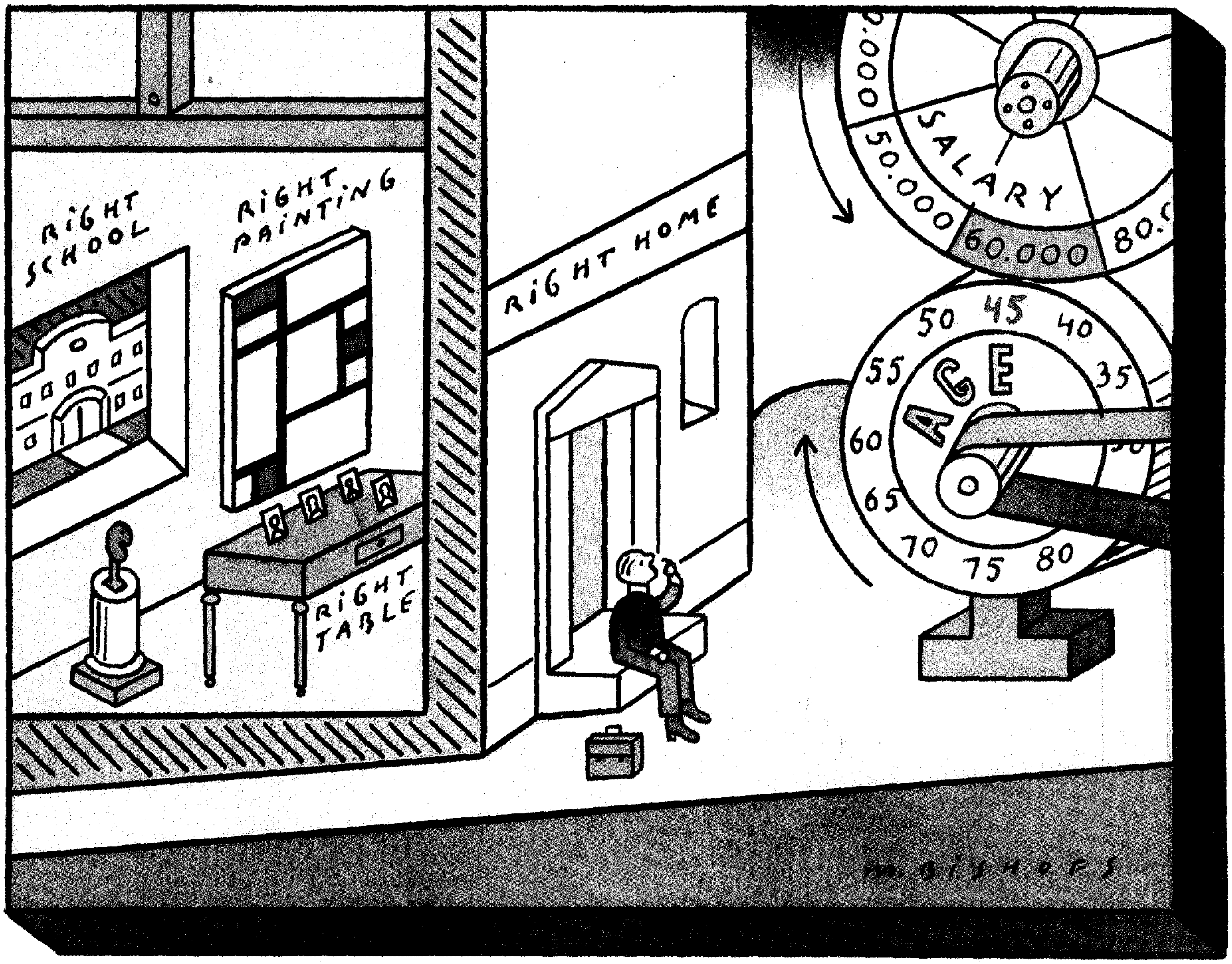
But boomers whose parents don't qualify for Medicaid are in a tough spot. Only the wealthy can afford the cost of custodial care at home. According to Carolyn Armstrong, director of the Long Island–based, not-for-profit Health Services at Home, which provides home-care aides, there are four levels of caregivers: "registered nurses, who are trained to give medical attention as prescribed by a physician; physical, occupational, and speech therapists, who can render specialized medical attention as prescribed by a physician; home health aides, who can perform paraprofessional duties such as monitoring the dressings on wounds, helping with ambulation, and helping with range-of-motion exercises; and personal-care aides, who provide custodial care like assisting in personal hygiene, general cleaning, and meal preparation." The fees charged for these caregivers depend on the type of organization they are hired through.

□ Certified home-health agencies charge the highest fees (personal-care aide, $11 to $30 an hour; home health aide, $18 an hour; registered nurse or therapist, $100 a visit). But they are certified by the federal and state Medicare/Medicaid programs and accept reimbursements from these programs.

□ Licensed home-care agencies are licensed by the state but do not accept reimbursement directly from federal or state programs. They are paid either by the consumer or through private insurance.

□ Licensed referral registries operate like employment agencies. For a fee they will refer consumers to caregivers. The fees for caregivers obtained through a registry are $8 to $10 an hour, or $90 to $120 a day, for a personal-care aide; $12 to $16 an hour for a home health aide; and $22 to $25 an hour for a registered nurse or therapist.

Some of the financial burden can be reduced by taking advan-



tage of various community-based programs. In New York City, the major source of information on such programs is the city Department for the Aging. For general information on obtaining benefits and entitlements and for referrals to community-based programs, call the department's information center at 577-0800. Staffers will also be able to provide information on the 350 senior centers in the city that offer meals as well as social, cultural, recreational, and health-promotion programs. In addition, there are many other local services: reduced transit fares for the elderly; community-organized transportation services for those unable to use mass transit; services to shut-ins (shopping, housekeeping, minor repairs, personal care, and escort assistance); home sharing; home-delivered meals; Citymeals-on-Wheels; and senior services.

For information on the community services available in other locations, call the National Association of Area Agencies on Aging at (800) 243-4357 and ask for the phone number of the local Area Agency on Aging. Among other national organizations that can be of help is Eldercare America, Inc., (301) 593-1621.

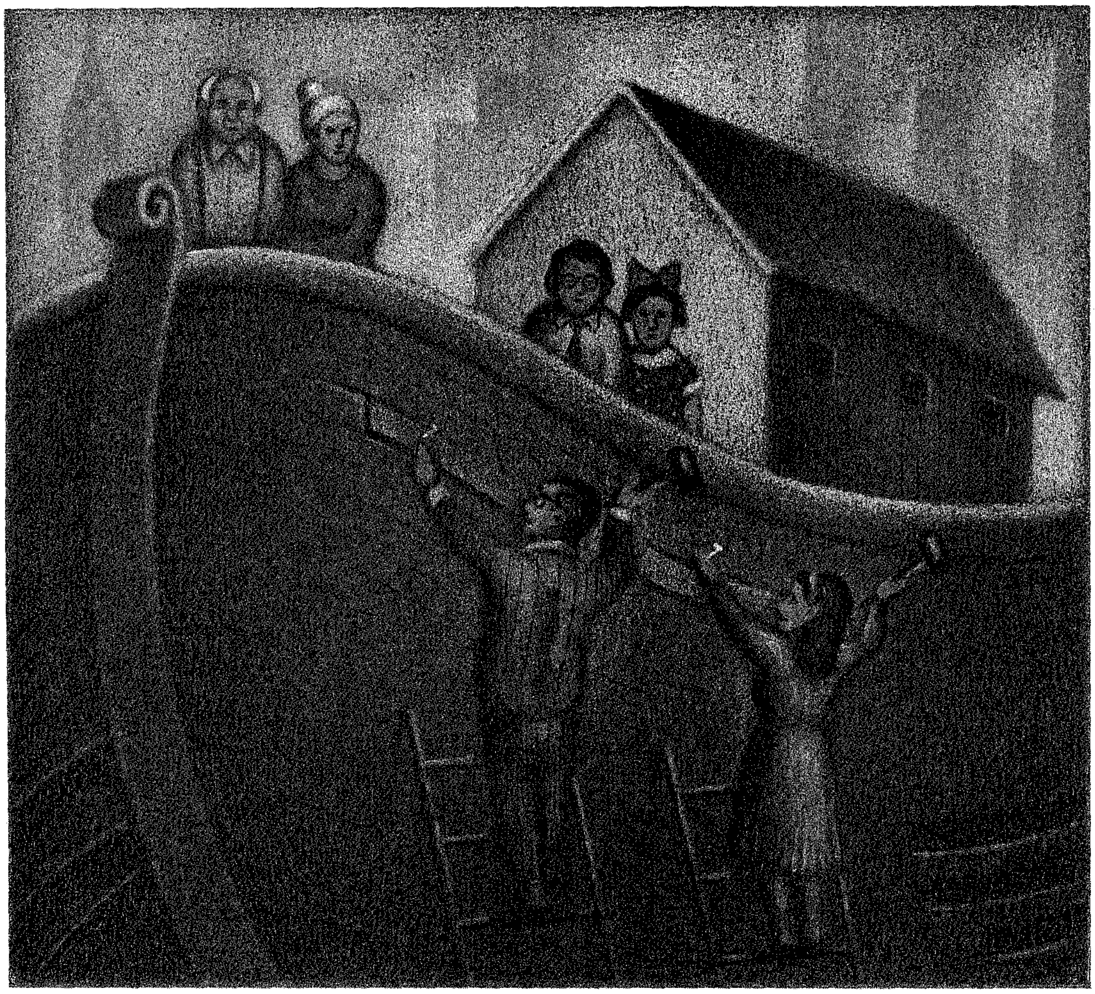
Another new profession, care management, has evolved to help people take advantage of local resources. Care managers, who are generally social workers, psychologists, or nurses specializing in aging, charge anywhere from $90 to $175 per hour, or $1,000 to $2,500 per project, to help develop and implement a comprehensive care package. Many work in tandem with attorneys who practice elder law.

They can serve as surrogate children, helping arrange for care and tapping into local services. For information and free telephone referrals of care managers in a particular geographic area, call the National Association of Private Geriatric Care Managers, (602) 881-8008. The association will refer only professionals who have at least the equivalent of a master's degree in a human-services field (RN, M.S.W.), are licensed or have credentials to practice within their own state, have at least two years' postgraduate experience in the field of gerontology, and are the principal owner of a care-management business. Lenise Dolen, vice-president of the association, suggests that callers ask potential care managers, What are your fees and experience? Will you monitor in-home aides? Can you help tap into entitlement programs as well as local services? Do you provide, or can you arrange for, emergency response? Can you help navigate the local nursing-home and home-care systems?

Some insurance companies, seeing the widespread need for some type of protection against the drain of long-term care, have begun offering long-term-care policies (sometimes called nursing-home insurance). The best of these policies will pay for a myriad of services, including nursing-home care, home care, day care, respites for caregivers, and hospice care. The premiums are steep, especially when the policy is purchased later in life. Since they're a fairly recent innovation, some financial advisers view them as untested and advocate waiting until there is more proof of their value. But Jerie Charnow, whose agency specializes in the insurance needs of those in their middle or later years, has become a believer: "They're a safety net. Before you decide to depend solely on

Everything and That Things Don't Always Get Better.

Illustration by Maris Bishofs.



Yuppies Must Learn to Build a Boat With the Materials at

government systems, consider two things: First, the government is in trouble and will need to change the system; and second, the system may change after you have already locked up your assets. The thing that finally convinced me of the value of these policies was when I heard that only one policyholder in 1,000 will ever collect on a homeowner's policy and only one in 100 will ever collect on an auto policy, but about one in five will collect on a long-term-care policy."

Charnow urges individuals reviewing policies to check what levels of care—skilled, intermediate, custodial, and home—are covered, how much is paid for each and how this compares with local costs; what the waiting period is; whether the benefits are limited either monetarily or for a set period of time; what is the annual premium, and does it increase with age, is an inflation option available, and is it waived for both nursing-home and home care; are preexisting conditions and Alzheimer's disease covered; is the policy cancelable; and is the insurer solvent and experienced in handling health-insurance claims. It's important to find out how the policy benefit is "triggered." If there are eligibility requirements such as prior hospitalization, prior skilled-nursing-home care, or prior institutional care, Peter Strauss advises, avoid these policies.

Unless the federal government begins addressing this issue, and until long-term-care insurance policies become more affordable and proven, the only sure solution is planning. Once a boomer's parents retire, it's essential that they and their children sit down with legal and financial advisers and work out a plan to address everyone's needs, wants, and fears. Such a plan should include both financial and medical arrangements.

That's what Michael and Camille Costa decided to do. Michael's mother is a healthy 66-year-old widow, living off her savings and her husband's pension. Michael sees a crunch coming soon, however. "Our two children are ten and five," he notes. "In seven years, when our oldest goes to college, Mom will be 73. In twelve years, when the youngest is ready for school, Mom will be 78 and may need long-term care." He admits, "I'll do everything I can to help her, but it may not be enough."

The Costas came up against a roadblock, however. "Whenever I've tried to explain this to her and discuss asset transfer and Medicaid," Michael says, "she refuses to talk about it. She says she feels fine and thinks the whole issue is irrelevant. She's an intelligent woman, and I have a hard time discussing it with her." It's often difficult for children to convince parents of the importance of transferring assets. It can come off sounding like a demand to sign life savings over, or to surrender financial control. "It's a very touchy area," admits Peter Strauss. "Parents don't want to reverse roles and become the children. It requires a compassionate approach. You don't go and say, 'Listen, you have to do this.' You need to say, 'You're living longer, and that's great. We want you to be able to maintain your independence, to not have to depend on us, and to be able to make your own decisions.' Emphasize that the process is one of taking control, not giving up control."

If necessary, elder-law lawyers and care-management consultants are prepared to take part in these discussions, making it clear they represent the parent as well as the child. When that round of talks is over and issues of elder care are squared away, smart baby-boomers will make another appointment to discuss provisions for their *own* later years.

REDEFINING RETIREMENT

RETIREMENT AT 65 WAS FIRST PROPOSED BY THE NINETEENTH-century German statesman Otto von Bismarck. It took root in the United States during Franklin Delano Roosevelt's New Deal, when it was seen as a way of opening up jobs for younger Americans by moving older Americans out. Retirement was, and still is, sold as a reward for having worked. The idea is that Americans should be able to spend their "golden years" at leisure. This makes a great deal of sense for people who spend their entire lives working at

Illustration by Tom Sciacca.

jobs they hate and who, at 65, face only another five years or so of life.

But many baby-boomers have made a conscious effort all their lives to find work they enjoy. And when they reach 65, they're facing perhaps another twenty or more years of life. As longevity has increased, retirement has turned into an extended period of inactivity that often results in mental and physical deterioration. The petrified retired couple living in an adult housing project in Florida, who spend all day discussing their various physical ailments and then go to dinner at 4 P.M. to take advantage of the "early-bird special," are familiar—and dismal—role models.

"The parents of baby-boomers lived linear lives punctuated with events like retirement," notes Goldstein of Generation Insights. "Boomers, on the other hand, have led cyclical lives, starting over and over again. Retirement for them won't be the definitive event it was for their parents. I think they'll continue to work in some way: part-time, as a consultant, a volunteer, or as an entrepreneur. Not only because they'll want to but because the economy will need to keep them in place."

The corporate world seems prepared to accept this new attitude. Though they are laying off highly paid senior staffers, corporations are also turning around and hiring even older individuals. "Age isn't the factor it once was," says Dale Klamfoth. "Companies are learning that older Americans are a tremendous resource offering a great deal more experience and stability for just about the same money. One recent client left Exxon at 63 and was looking for a part-time position. He ended up landing a job that paid him $15,000 *more* for one fewer day of work per week."

"Retirement is actually a meaningless term," Gary Ambrose says. "A person may never retire and maybe *should* never retire. What most people are really looking for is financial independence: the ability to do what they want without having to worry about money." Such a redefinition of retirement doesn't eliminate the need to save for the later years of one's life. What it does do is remove the artificial deadline of 65 and allow for a continued stream of income from some type of work.

One of the greatest assets of graying baby-boomers is longevity. They will have more time than previous generations have had to earn enough money to pay for all of their obligations. "Most baby-boomers have plenty of time to work with," believes Michael Costa, a CPA who counsels many boomers, "but they must start now. Every year that they wait, things get much harder. The longer you have to plan, the better will be your chances of successfully overcoming problems."

Hand—To Take Action With the Tools That Are Available.

That's why Edward and Alicia Madison,* 40 and 38, have already started to save for their later years. While they have no children and their surviving parents have enough money set aside to absorb the cost of long-term health care, the Madisons are concerned about their later years. "Both our families have a history of living a long time," notes Alicia, "so we really need to have enough money put away to support us until at we're least 90."

The Madisons have simplified their lives. "We've really become fiscally conservative," explains Edward. "I'm now a believer in low overhead, lots of cash in the bank, and living below your means." Alicia says that the couple consciously has "decided to forgo certain purchases and use the money for our future. Instead of buying lots of things, we're putting the money away." "Our goal," Edward adds, "is to be debtless and liquid." While Edward is motivated by the fear that they won't be able to support themselves, a more positive vision drives Alicia's frugality: "Whenever I'm tempted to spend," she says, "I just visualize Edward and me years from now, secure and comfortable, sitting by a fire, reading and having a good talk."

Another great asset of the boomers is their sheer number. Until now, this power has been used passively: They have been marketed and lobbied. If they ever turn around and use their power as an economic and political force, they could force solutions to the problems they and their children are facing. "I wouldn't be surprised if I opened a newspaper next year and saw headlines like CONGRESS CAPS TUITIONS, NATIONAL HEALTH INSURANCE ENACTED, and TAX BREAK FOR SAVINGS PROPOSED," says Goldstein. "If they vote, boomers will have tremendous clout."

THE ULTIMATE SOLUTION: DOWNSIZING

THE RESPONSE OF THE NEW YORK YUPPIE TO THE middle-age squeeze has come in stages," says psychotherapist Erik Kolbell, minister for peace and social justice at Riverside Church. "First, there was denial: Things were rough, but we thought we'd get back on track. Then there was the numbness, a generational malaise: We were joyless people trudging to work. Then came the sense of betrayal: Someone or something let us down. And among some of the more prescient New York yuppies, you can see the beginnings of the final stage: acceptance. They're realizing they have a problem and need to do something about it. They're examining their values and wondering if maybe there isn't a better set out there. They're realizing they've been worshiping gods rather than God."

Goldstein, too, sees this psychological shift taking place: "Baby-boomers need to accept that something has to give, and it's the notion they can continue to elevate their life-style with no end in sight. They need to shift from a quantity-of-life standard to a quality-of-life standard. Realizing you don't have total control over life, and recognizing the difference between those areas you can do something about and those you can't, is the ultimate middle-age survival skill."

This shift away from materialism will benefit not only boomers but the rest of society. Faith Popcorn, founder and chairman of a future-oriented marketing consultancy BrainReserve, sees a dramatic change taking place: "People will begin to be happy with less. They will become more interested in ethics. They'll go to church; they'll get involved with causes; they'll grow their own vegetables. There will be a return to salons—people will get together in groups to talk and enjoy each other's company. They'll be involved in teaching, recycling, and their community. Rather than doing things that cost a lot of money, they'll look to do things that offer gratification to the soul. People will toughen up and become more self-sufficient. We'll turn into a nation of survivors."

Perhaps it took the shock of having to care for both children and parents while trying to plan for their own future to wake up New York's graying yuppies to the fact that life's winners are the ones who take charge of their lives, face up to their responsibilities, and do the best they can. "Let's say your boss comes to you, hands you a bunch of wood, and tells you to build a boat," says Arnold Brown. "You say, 'I don't want to build the boat out of wood. I don't feel good about building the boat out of wood. I want to build it out of Fiberglas instead.' Your boss responds, 'All we have is this wood.' You can complain, you can mope, and you can get angry. But if all you have is the wood, then that's what you build the boat with. It's not passive acceptance. It's taking action with the tools you have available."

New York's graying yuppies have been handed the wood. Now it's time to build the boat. ■

Model

Christy Turlington has everything but attitude

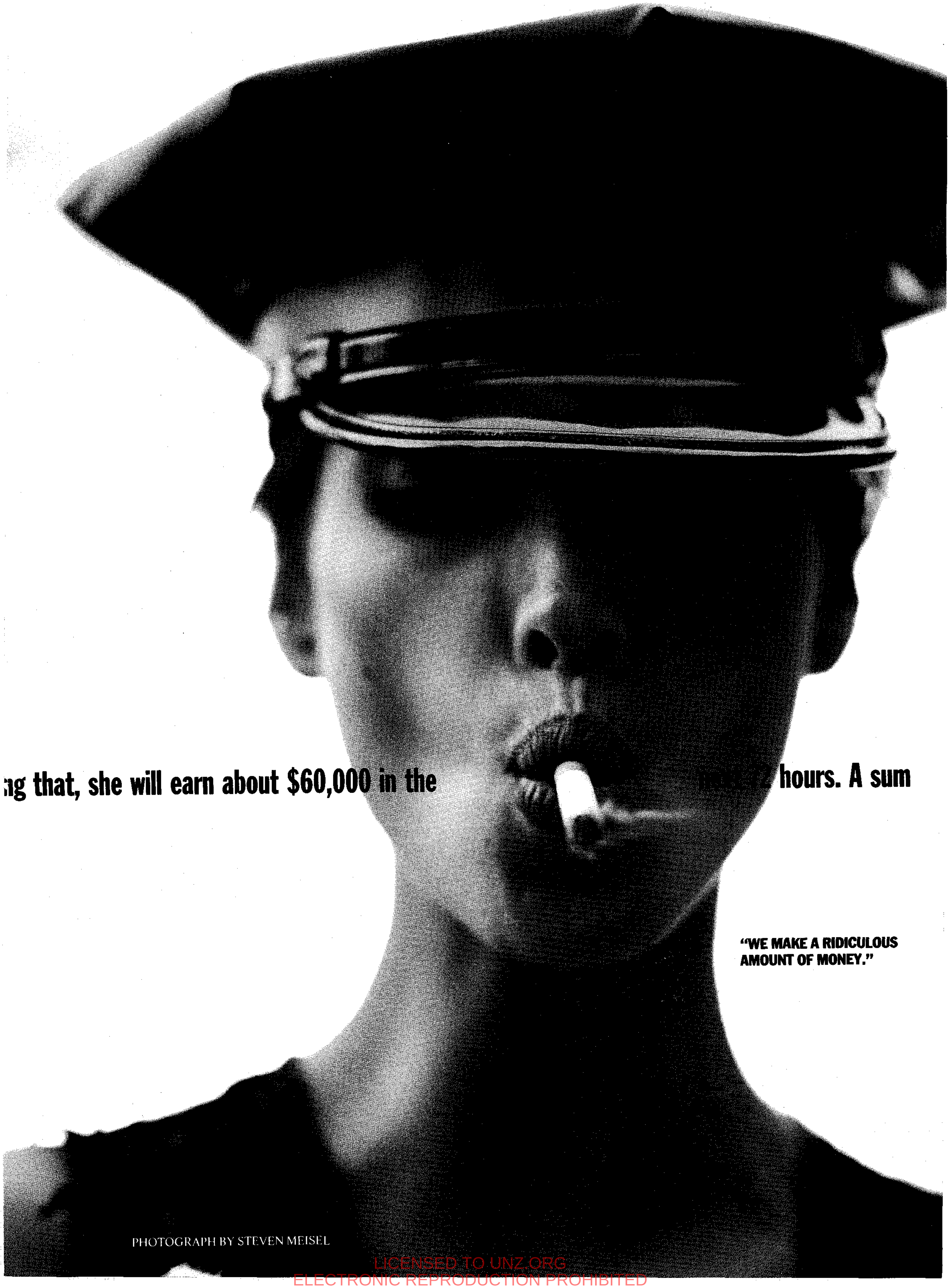
By Michael Gross

Christy Turlington arrives at Industria Superstudio, the photo factory in Greenwich Village, just after nine one frigid winter morning. Her feline eyes are red-rimmed, her hair is wet and lank, her scrubbed olive face even has a few reddish blotches. Sipping a cup of tea, nibbling on a bagel, she settles easily onto a tall stool before a makeup table in the chilly, barnlike studio and grouses, "I'm not a morning person."

Today is the first day of a three-day job, posing for the Anne Klein fashion label's spring ad campaign. In that time, photographer Stephen Klein will shoot a dozen studied, glamorous black-and-white pictures of Turlington. (The photos began appearing in magazines around the world last month.)

Turlington, 23, was chosen, according to Lisa Stevens, a **creative consultant, "to exemplify classic American beauty." For d**

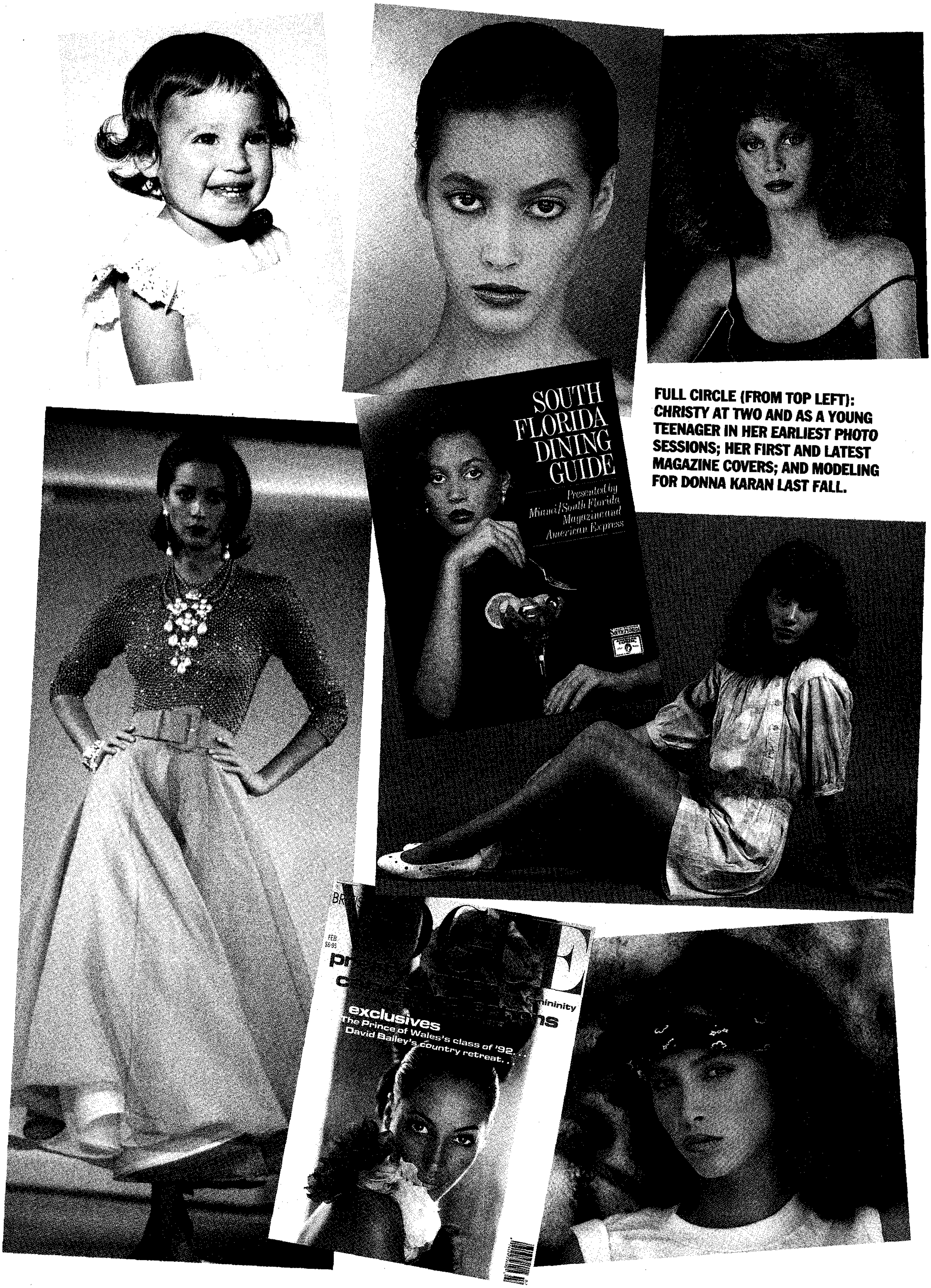
Model



ng that, she will earn about $60,000 in the next 72 hours. A sum

"WE MAKE A RIDICULOUS AMOUNT OF MONEY."

PHOTOGRAPH BY STEVEN MEISEL


SOUTH FLORIDA DINING GUIDE
Presented by Miami/South Florida Magazine and American Express
exclusives
The Prince of Wales's class of '92...
David Bailey's country retreat...

FULL CIRCLE (FROM TOP LEFT): CHRISTY AT TWO AND AS A YOUNG TEENAGER IN HER EARLIEST PHOTO SESSIONS; HER FIRST AND LATEST MAGAZINE COVERS; AND MODELING FOR DONNA KARAN LAST FALL.

Photographs (clockwise from top center): Ken Schiff; Dennie Cody (2); Ken Schiff; Gerardo Somoza/Outline.

worth waking up for. Stripping off her mustard-colored jacket, beige Italian jeans, white shirt, printed scarf, white socks, and black suede Chanel ballet flats, she tries on several outfits over a little lacy bra, white bikini panties, and thousands of goose bumps. Between changes, Garren, a hairstylist, gives her a blunt trim, and makeup whiz Kevyn Aucoin works on her face, chattering about lipsticks, movies, and models.

Aucoin does most of the talking. Turlington's task at the moment is to become beautiful. Not that she was so bad to begin with. But three hours after arriving at the studio, she has blossomed, becoming, as Aucoin coos in her ear, "the beauty of the earth."

"Thanks, kid," Christy says, brightening.

"I was gonna say the universe," Aucoin goes on.

Christy spins round in her chair. "Bigger!"

"Bigger!" Aucoin agrees. "The most beautiful anything there is."

CHRISTY TURLINGTON IS ONE of that small, special band of young women known as the Supermodels. She and colleagues like Cindy Crawford, Paulina Porizkova, Linda Evangelista, Naomi Campbell, Elaine Irwin, Tatjana Patitz, Yasmeen Ghauri, Karen Mulder, and Claudia Schiffer epitomize modern beauty and grace. And they have splintered the monolithic ideal of classic perfection.

No longer is it necessary to have a body like a washboard or skin as white as snow. More than half of the Supermodels, including Turlington, have dark hair. Some even have dark skin. Crawford has a mole near her lip, Campbell a scar on her nose. Evangelista is scrawny, Schiffer strapping. While Irwin, Patitz, and Mulder are classic blondes, Turlington's look is unspecified ethnic. And in today's global market, that's money in the bank.

> **Model "With models, when you get 'em in a group, they're *not* sweet," says Anne Model Klein's Louis Dell'Olio. "But not with her. No matter what, she's sweet."**

A lot of money. Supermodels are rich in more than their fortuitous conjunctions of flesh and bone. Like Crawford and Schiffer, who are Revlon's contract faces, and Porizkova, who represents Estée Lauder, Turlington is an "image" model. She has been the face of Calvin Klein's Eternity fragrance since 1988, and she just signed a new contract to represent Maybelline Cosmetics. Bought in July 1990 by Wasserstein Perella Management Partners, Maybelline will spend $50 million on advertising pages and airtime over the next sixteen months in an effort to upgrade its image. As the company's face, Turlington will earn about $800,000 a year for twelve days of work. Escalators in her contract could raise her income: $1-million a year is just a lipstick trace away.

Unlike many modeling contracts, Turlington's isn't exclusive. So she can continue to work for magazines, for clothing companies like Anne Klein, Kors, and Chanel, for Calvin Klein Cosmetics, and for any designer who can afford to send her stalking the runway in fashion's seasonal selling rituals. Each of these elite young women can earn anywhere from $7,000 to $25,000 per runway show.

All this will bring Turlington about $1.7 million in 1992, according to a source close to her agency, Ford Models. "We completely reinvented the whole money thing—we make a ridiculous amount of money," Christy admits. But it is more than money that sets Christy apart from the mannequin pack.

"She's not a model—she's a star," says hairstylist Frederic Fekkai. "She's the model of our time," says photographer and commercial director Arthur Elgort. "She can be an Indian or a mulatto or Miss Debutante. Her eyes are not on the clock. She'll drive the Jeep. She'll help with the suitcases. She's never outside herself, looking at herself, saying, 'This'll be good for my career.' You never hear 'Christy got in late' or 'Christy's tired.' She is worth every nickel."

"She's a very rare girl," agrees photographer-director Bruce Weber, who is best known for his Calvin Klein and Ralph Lauren ads. "She can give herself up totally to the situation, whereas a lot of girls say, 'What'll this picture do for me?' Christy has done more great photos for little money than most models. She wants to be able to look back and say, 'I did great work.' "

Even women fall for Turlington. "She has the ability to look like an adorable girl next door who happens to be the sexiest thing alive," says Helen Gurley Brown, who has put Turlington on the cover of *Cosmopolitan* four times. "She's foxy, wildly sexy, cute, delicious, and terrific with other people. She's just a pussycat."

AS AUCOIN PENCILS AND shapes the pussycat's eyebrows, Stephen Klein comes into the screened-off dressing area and silently studies her, his basset-hound eyes obscured behind blue-tinted sunglasses. Forty-five minutes are spent positioning a beauty mark—first beside her eye, then higher, then lower. "Put it in my ear," Christy says.

"I'll put it on the tip of your tongue," Aucoin threatens.

Finally, at 1 P.M., Christy steps before the camera for the first time. Klein shoots a couple of Polaroids, then has Aucoin change her makeup. Forty-five minutes later, Klein finishes his first shot. "It'll go faster tomorrow," Connie Francis, Anne Klein's ad director, says hopefully.

Turning up her nose at the catered health-food lunch, Christy orders from a Chinese menu. "Kitten kebabs?" Aucoin jokes.

"Shish-ka-dog," Christy says, laughing.

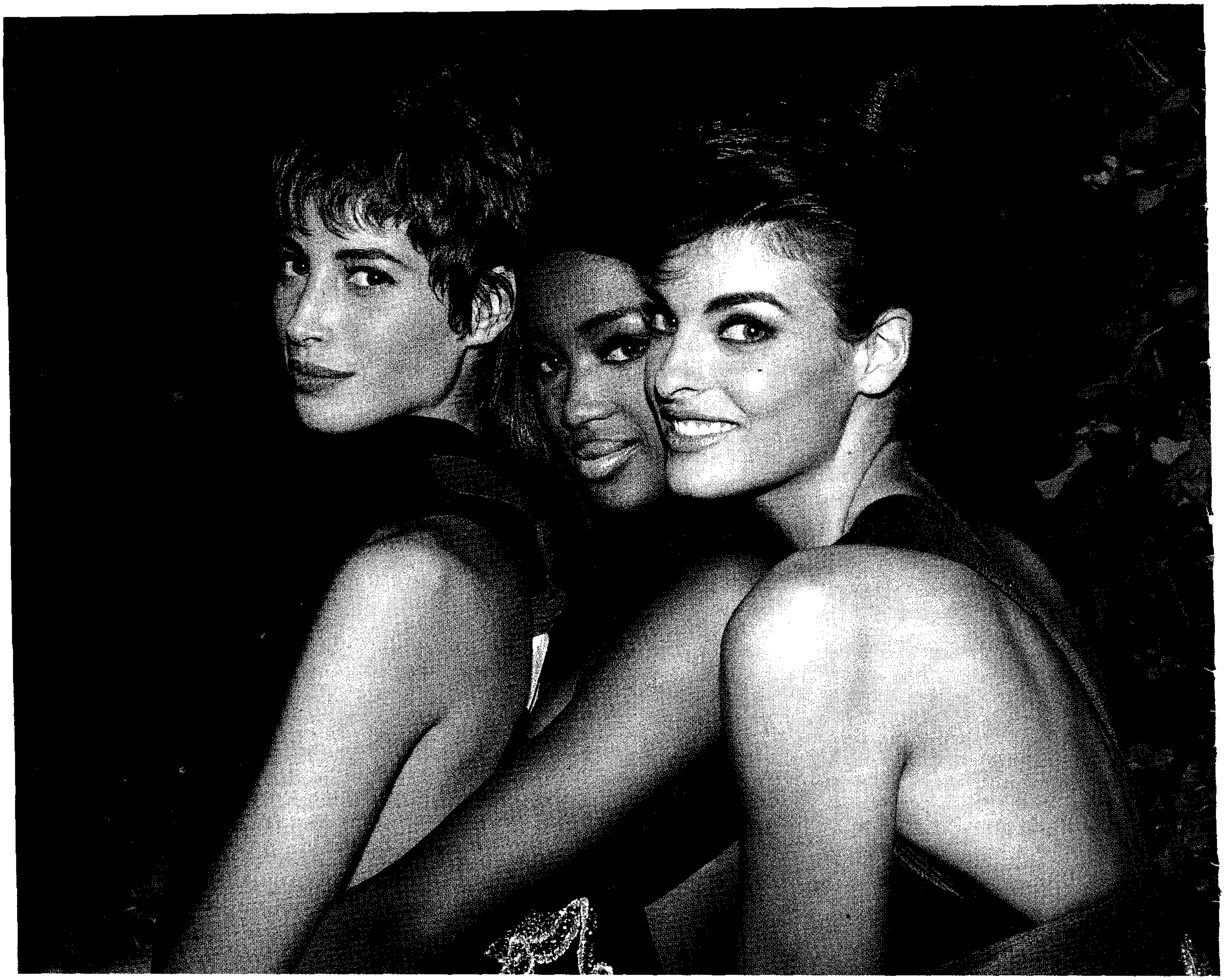
Before her food arrives, the team knocks off another shot and Anne Klein's designer, Louis Dell'Olio, arrives. No surprise, he's another Christy fan. "She's a real person," he says. "No attitude. With models, when you get 'em in a group, they're *not* sweet. But not with her. No matter what, she's sweet."

After Dell'Olio leaves, Stephen Klein puts his 2 cents in: "She has a kind of grace no other model has. It comes from within. And it's effortless with her. That's what makes her a true beauty."

It's no wonder people like her. Christy Turlington is nice. Very nice. Other models may walk the tightrope between insecurity and arrogance, reeking attitude and collecting famous beaux with the same passion they do magazine tear sheets. Christy collects Mission furniture and photographs by Edward Curtis, Irving Penn, Horst, and Hoyningen-Huene. Given a week off, she flies to California, splitting her time between Los Angeles—where she lives with her boyfriend of five years, actor turned screenwriter Roger Wilson, 35—and San Francisco, near where Dwain and Elizabeth Turlington raised Christy and her two sisters.

"She's very close to her family," says Katie Ford of Ford Models. Christy's SoHo duplex is filled with family pictures. At a party at Rex celebrating the end of the New York fall fashion shows, while the rest of the deadly chic crowd craned and preened for one another, "Christy was on pins and needles," Ford recalls, "waiting for her sister to show up."

Born on January 2, 1969, Turlington grew up in suburban Walnut Creek, California. Though she traveled a lot, courtesy of her Pan Am–pilot father and ex-steward-



THE "UGLY SISTERS"—TURLINGTON, NAOMI CAMPBELL (CENTER), AND LINDA EVANGELISTA—AT A PARTY IN JULY 1990.

ess mother, her first dozen years were quite ordinary. The Turlingtons moved to Coral Gables, Florida, when Christy, their middle daughter, was ten. She never gave a thought to fashion. Her mother had to urge her to look at *Seventeen* magazine to spruce up her look. More interested in the horses her father bought for her and her sisters, she rode competitively, training at a farm every day after school.

She was riding the day she was discovered by a local photographer. Dennie Cody was shooting two of Christy's schoolmates, aspiring actresses, when he spotted the thirteen-year-old and her older sister, Kelly. "Christy was sitting straight and tall in the saddle," Cody says. "I knew right away. You don't run across many girls you know can make it to the top."

Christy was excited. But she already knew to play hard to get. Cody recalls her as "taken aback . . . reticent . . . skeptical." A family meeting and several phone calls ensued. "I had a long talk with Christy's mother," Cody goes on. "I told her the only limitation would be her motivation." Finally, Elizabeth Turlington agreed and took her girls to Cody's studio.

"He had a couple pictures on the wall, some nudes," Christy says. "I was like, '*God!*' " But Cody's wife worked with him, so Christy decided to go ahead. "He took really ridiculous portraits with a lot of makeup. I was really quiet," she says. "He was very positive I was going to be a star." She wasn't so sure. "I'd watched *Paper Dolls* on TV. I thought, This is probably what they all say." She had braces on her teeth and long, curly hair, and she'd always thought her sister was cuter, more outgoing, and more popular than she. Unfortunately, Kelly was five feet six. Christy was five feet eight.

Cody told the Turlingtons how model agencies worked—the big New York firms using local firms as feeders, the equivalent of baseball's farm-team system. "The only one I'd heard of was Ford," Christy says, so she went to see Michele Pommier, an ex–Ford model who was then associated with her former agency in Florida. "I said she was going to be a major star," Pommier recalls. "They laughed. She was so shy. She didn't know what was going on."

That changed soon enough. "My mom must've gotten excited," Christy says. "She started buying me new clothes for testing. I couldn't imagine her making the investment just for the fun of it."

"She immediately hit," says Cody, who never saw the Turlingtons again. After a brief period of testing in 1983—having pictures taken by various local photographers—Christy put together a portfolio and a composite and began to earn back her mother's investment, modeling after school for $60 an hour. Elizabeth Turlington went everywhere with her daughter, "but she wasn't a stage mom," Pommier says. "I have mothers you could string up. She was just a doll. Always in the background, watching out."

In late 1983, Dwain Turlington had a heart attack and moved his family back to the San Francisco suburbs. Christy would take the subway after school to model for Emporium Capwell, a local store chain. "For $100 an hour!" she says, laughing. "Which was great."

The next summer, Christy and her mother went to Paris. The trip was fun

Photograph by Roxanne Lowit.

but not terribly fruitful. Christy had only a few shoots and go-sees. After modeling her way through her sophomore year in high school, she arrived in New York in the summer of 1985, moved into Eileen Ford's house, and began making the rounds of magazines and photographers. On what was supposed to be her last day in New York, the model editor at *Vogue* saw her and sent her to audition for Arthur Elgort, who was about to shoot a spread for the magazine.

Model Suddenly the three "Ugly Sisters" seemed inseparable and ubiquitous.

Model "Not many girls look good together," Christy says. "We happen to."

THOUGH SHE DIDN'T know it yet, her new life had begun. "It was *very* glamorous," Christy says. "[Elgort] was shooting Cheryl Tiegs in this big, beautiful studio. They were drinking champagne, opera music was on, and he took a roll of film on me. I went downstairs and called my booker. She said I was booked for a week. I was so excited." So was Ford Models. "They take every fifteen-year-old girl in the country and try her," Turlington says. "I'd room with girls at [Eileen Ford's] house, get to know them for a week, and then they'd disappear. *Vogue* was a big deal. That made it legitimate."

That week, *Vogue* gave Turlington the full treatment. Limousines. Manicures and pedicures. "They don't do that anymore," she says. She met Kevyn Aucoin on that shoot. "It was July," he recalls. "A zillion degrees and no air-conditioning. Girls sweating their makeup off before I could get it on. Christy was a real trouper, excited, into it, and very sweet. I get very concerned about girls that young doing this s---. This business is full of people who'll blow wind up your skirts and two weeks later don't know you. But I could tell instantly—I mean I hoped—she'd keep her sanity *and* get whatever she wanted."

She went back to school in August, but *Vogue* kept calling. By October, she was back in Paris to shoot the collections. "I was so naïve," Christy says. "That Christmas I sent family Christmas cards to the editors I'd worked with. I sent them letters from school, postcards. Like they were my new friends." Her old friends were blasé. "I hung around with punk-rock kids at home, wore black all the time, this totally anti-fashion thing," she says. "What I was doing was totally ridiculous to my friends."

In summer 1986, she was back at Eileen Ford's notoriously strict house–cum–model dormitory. "I was *wired* in that house," Christy boasts. "I would have to show the new ones around. And I would go out all the time, to Palladium, Area. I'd hide a T-shirt downstairs so that if she woke up, I'd be able to say I couldn't sleep and I'd gone downstairs to get a glass of milk. I knew every stair that creaked. I used to drink beer and champagne in my room."

That December, just shy of eighteen, she left California for New York and moved into a loft apartment in SoHo that shared an entrance with one occupied by Ford's daughter, Katie. "I got a little kitten, I had a suitcase, and Katie put a bed in my room," Christy says. "That was all I had." A few weeks later, her parents visited and bought her sheets and a TV.

THE NEXT YEAR—1987—CHRISTY's career went into overdrive. She shot a beauty spread with Irving Penn for *Vogue* that was so eye-catching it is talked about to this day. She worked with hot photographers like Herb Ritts, Patrick Demarchelier, and Steven Meisel. Her friends were new faces in town like Naomi Campbell, a British teen Christy had met when she was briefly "traded" to an agency in London. Naomi came to New York and moved into Christy's loft.

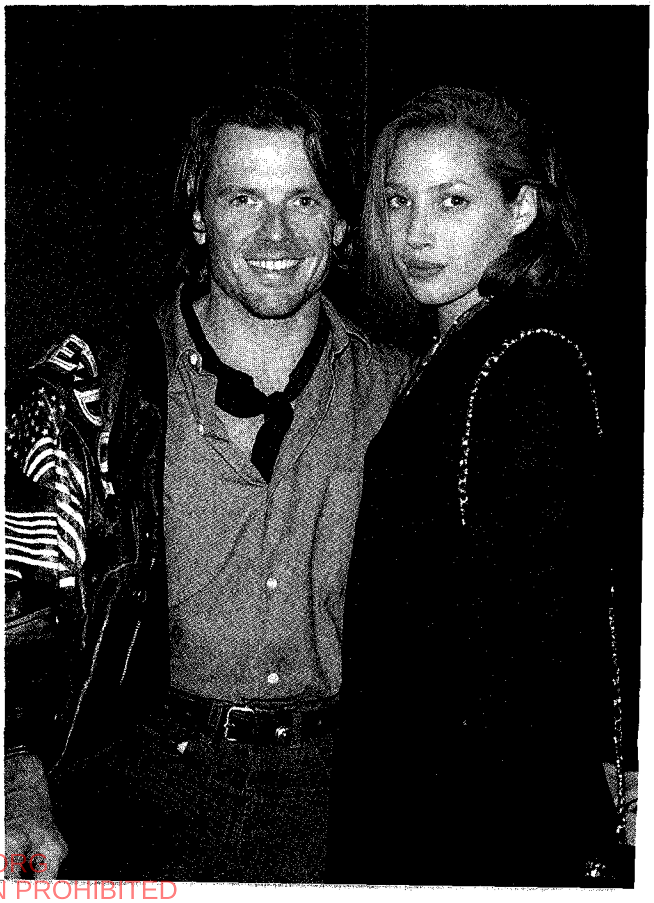
Her personal life was taking off, too. Though she'd dated in New York, nothing was serious until she met Roger Wilson at a party thrown by a modeling client in Los Angeles. When he came to New York that fall, they got together. Wilson was from New Orleans. His father had been a founder of a major oil-services company. But both his parents had died when he was a teenager, leaving him with a fortune of several million dollars. In the early eighties, while studying law at New York University, he'd married Shaun Casey, an Estée Lauder contract model.

During that marriage, Wilson decided to become an actor, Turlington says, "and he got a movie right away." He made his debut in *Porky's*, the 1982 teen sex comedy. Though critics like *New York*'s David Denby derided it as "dirty-minded and coarse . . . stupid and dull," it made a fortune and launched Wilson's career. It also spelled the end of his marriage to Casey. "I think things didn't work out because he had other things to do and she was used to having this young kid who was home all the time," Turlington says.

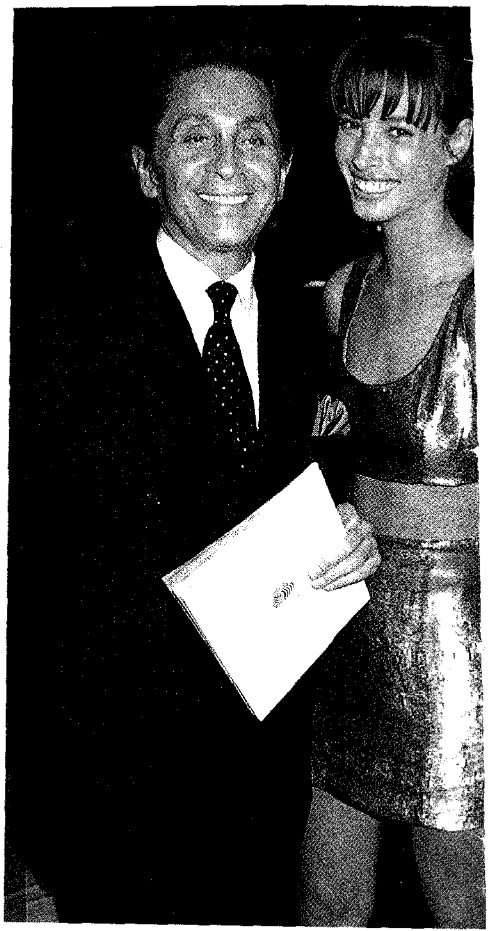
Wilson had other troubles, too. His lawyer, David W. C. Clark, was stealing money from his bank account and using it to play the stock market. Clark's machinations were revealed in 1984 when his broker, Peter Brant, was charged with trading on advance information provided by R. Foster Winans, a *Wall Street Journal* reporter. That year, Wilson sued Clark (as well as Brant and his employer, Kidder, Peabody & Company), charging that his lawyer had taken more than $1 million from his bank account. (Ultimately, Wilson recovered the money. In 1988, Clark, 38, died of chronic alcoholism six days before he was to be sentenced for his role in the trading scheme.)

Meanwhile, Wilson had moved to Los Angeles, dated actress Diane Lane and model Kelly LeBrock, and ended up in a television series, *Seven Brides for Seven Brothers*. "He got stuck," Christy says. The show's set was in the middle of

WITH BOYFRIEND ROGER WILSON.



Photograph by Trel Brock/Visages.



Northern California. "He couldn't audition for anything. So five years ago he started writing."

Wilson was a struggling screenwriter when Christy met him, and she knew nothing of his dramatic past. "Most of this stuff I found out afterwards," she says. "I thought he was a cute, sweet, normal guy when I met him."

TURLINGTON HAD DONE HER first big-money job—for Calvin Klein—in 1986. Bruce Weber was in the midst of shooting Klein's *faux*-orgiastic Obsession-perfume ads when Turlington flew in for a few days. "The shoot was wild," she recalls. "Tons of people. Guys and girls. The clothes would come off. I was like, 'What's going on?' "

She didn't like the pictures that resulted. But Klein liked her. And during the fittings for his fashion show in spring 1988, he started questioning her closely about her ambitions. Later that day, Klein called her at her next fitting. "I have this really wild idea," she recalls him saying. "I love you so much, I would marry you, but I already got married. So I want you to be the girl for my new fragrance. Just do me a favor. Don't break me."

Turlington starts hyperventilating just remembering the moment. At the time, Eileen Ford tried to talk her out of it. But Christy wanted to spend more time with her new beau, and being a contract model would allow her lots of freedom. "I signed very quickly," she says. "I didn't have a lawyer. When I got home, Roger read the contract. He said, 'You're screwed.' "

Though she was to be paid $3 million for 80 days' work a year over four years, she was locked up. She couldn't do interviews, editorial spreads, or any other advertising. Early on, that didn't matter. The first month of her contract was a busy one. She shot photos with Irving Penn, began work with Richard Avedon on Eternity's determinedly obscure television commercials, and then headed to Martha's Vineyard to shoot magazine ads with Weber.

Their first shoot together—inspired by Toni Frissell's photos of Elizabeth Taylor, Mike Todd, and their daughter—went well. At least Weber thought so. Surrounded by children, Turlington "let her ego go completely," he recalls. "Most girls are afraid of not being the star." By giving up center stage to the children, he says, "she *was* the star of the shooting."

Unfortunately, few of the photos ever appeared. "Calvin never ran that many pictures," Weber says. "You know how it is—you shoot eight dresses, but they really only plan to run two. Christy was used to seeing a lot of pictures of herself. She really felt frustrated, and through that frustration, she lost interest."

Tension developed between model and photographer. Weber admits he didn't give her much encouragement. "She was so magical," he says, sighing. "But *I* didn't tell her." Christy felt the problem was that Weber hadn't been consulted on Klein's choice. "I think he should have had a voice in who the contract girl was," she says.

After those first shoots, Turlington moved in with Wilson in West Hollywood, enrolled in literature and writing classes at U.C.L.A., and went slowly stir-crazy. On her twentieth birthday, she and Wilson started discussing marriage. "I just wanted to be engaged, but the way men's minds work, once you start discussing it, it was—*boom!*—let's do it in June," Christy says. "We started to plan, I got really nervous, and then I decided, I'm just not ready."

By then, she was ready for a change in her relationship with Calvin Klein. Though reports a few months later said she'd angered Klein by getting her hair cut without his permission, the real situation was considerably more complex. "I felt Bruce didn't like me," she admits. "We had a little rivalry. I'm not going to play games, but I'm not going to cower. It would get real uncomfortable on the set. We'd be butting heads without speaking to each other. I tried to tell the people at Calvin. It was awkward. So I felt, Fine, I'll do my couple days' work a year. But I did miss working—a lot."

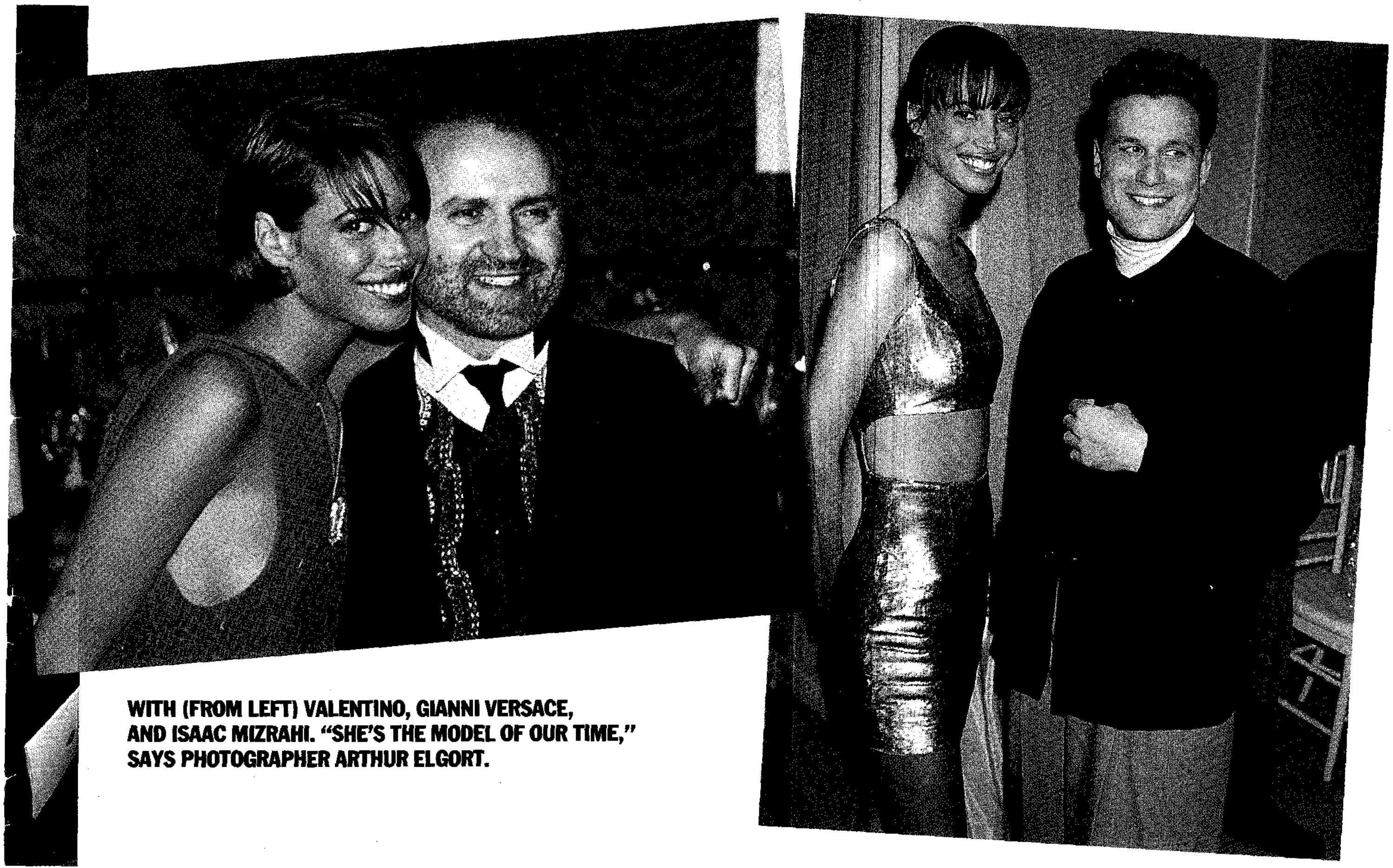
Her self-esteem was damaged. And watching from the sidelines while other models worked didn't help. She'd kept up with the business through Naomi Campbell and another new friend, Linda Evangelista, whose rapid rise to stardom coincided with Christy's departure from the scene. Evangelista had even taken Turlington's place on jobs she now couldn't do.

The two women had started out wary of each other. "I thought she was a little competitive," Christy says. But by mid-1989, Christy was bunking in Linda's New York apartment in the same building where Campbell lived, visiting sets, "seeing Steven [Meisel] and Arthur and everybody having such a good time," Christy says. She was green with envy. "*Then* I got a haircut."

She had just finished a lot of Calvin Klein work and was taking a few days off in Woodstock with her friend Oribe, the hairdresser. As they drove in an open Jeep, her hair

WITH EILEEN FORD AT FORD'S TOWNHOUSE, 1986.

Photograph by Frederique Meylan/Sygma.



WITH (FROM LEFT) VALENTINO, GIANNI VERSACE, AND ISAAC MIZRAHI. "SHE'S THE MODEL OF OUR TIME," SAYS PHOTOGRAPHER ARTHUR ELGORT.

got tangled in the wind. "I figured they wouldn't need me for a month or two, so I said, 'Just cut it,' " she recalls. They made a video of the shearing, laughing and joking about how they were going to get sued. Then Klein's minions called with a photo assignment.

"Uh-oh," Christy said.

She'd already hired a lawyer to try to loosen up the ties that bound her to Calvin Klein. Everyone knew it wasn't working out. Unexpectedly, the designer's representatives agreed, and her contract was renegotiated. She would remain the Eternity image model (the contract runs through the end of the year) and a star of Klein's runway shows (she and Weber worked out their differences, too). But now she was free to work again, and she did so with a vengeance. Her agency was delighted. "You don't want to stop the momentum of building a star," says Katie Ford.

But it took some time for her to get back up to speed. "She was out of practice," says Arthur Elgort, who was among the first to shoot her after the hiatus. "She's a horse that's gotta run."

BACK AT THE ANNE KLEIN shoot, Turlington is eating rice and broccoli from a take-out container while getting a pedicure and looking through some old clippings I've brought about her. Right on top are two stories about her famous friendships with Evangelista and Campbell. The articles, which included thoughtless comments, made mostly by Evangelista, about the unprecedented sums the three models earned and their feelings about the world of fashion, caused Christy endless grief. "We don't vogue—we are vogue," Linda told *People* in June 1990. To *Vogue* she revealed, "We have this expression, Christy and I. We don't wake up for less than $10,000 a day."

"I'd *never* say that," Christy gripes, dropping her fork into the tin of Chinese food. And though she truly believes Evangelista didn't mean to appear crass, Christy had a nightmare about those stories after they came out. "I was on the *Arsenio* show," she says, "covering Linda's and Naomi's mouths with my hands!"

How did a girl so nice come to be called "ridiculously overpaid" and "cynical" by no less an authority than *Vogue* magazine? Fashion insiders and friends of Christy's point to the influence of Steven Meisel, who'd emerged in the mid-eighties as the most exciting American fashion lens. Freed from her contract with Calvin Klein, Turlington naturally gravitated into the photographer's orbit. They, along with Campbell, Evangelista, and the crew of stylists Meisel used on his shoots, quickly coalesced into fashion's innest in-crowd.

Meisel had been obsessed with models since childhood. He'd taken up and abandoned such models as the transsexual Teri Toye and the Dutch-Japanese beauty Ariane before hooking up in the late eighties with the trio of Campbell, Evangelista, and Turlington, whom he dubbed the Ugly Sisters. Suddenly, the models seemed inseparable and ubiquitous, dominating runways, appearing together in fashion spreads. "Steven made them the trio by booking them together," says a fashion insider. "He's so brilliant and charismatic, he kind of possessed them." Adds a photo stylist, "Being with them is like being with the cool kids in the lunchroom in high school. Christy got into it for a while, but it never suited her. She was like Cinderel-

Model **"I was *wired* in [Eileen Ford's] house," Christy boasts. "I would go out all** **Model** **the time to Palladium. I used to drink beer and champagne in my room."**

Photographs: left to right, Robin Platzer/Twin Images; Alan Berliner/Visages; Victor Malafronte/Celebrity Photo.

la with her two stepsisters. It was a phase. A naughty phase."

Christy got a bit "pushy and rough" at sittings and started staying out late at clubs, the insider continues. "It's not that she was evil, but she was such an angel before." The contrast was striking.

When Ford ended its relationship with the Paris-based agency that handled Christy in France, Turlington signed up for European representation with the Elite agency's branch there, which is run by Evangelista's husband, Gerald Marie. Elite and Ford have been bitter rivals for more than a decade. "It was definitely because of Linda," says Katie Ford. Marie frequently packaged Christy and Campbell, who was also with the agency, in deals with his wife. "He built some hype around Linda and me," Christy says. "Not many girls look good together. We happen to."

Model **"People don't want to like you. You're young and beautiful and successful.** **Model** **They think you don't have a skill. . . . That's just human nature."**

Fickle fashion folk were already tiring of the terrible trio when the *People* article appeared, chronicling a bitchy night on the town with Meisel and the models. "Naomi and Linda really wanted to do it," Christy says. "I didn't at all. It was really tacky. I was really embarrassed. It pissed my mom off. And they didn't even quote the worst things that were said that night."

Turlington knows that a model's public image is a fragile thing. "People don't want to like you," she says. "You're young and beautiful and successful. They think you don't have a skill. So when things go well for you, they aren't happy. That's just human nature." She knew not to rub people's faces in her success. But her new friends didn't. And now, Christy was seeing the downside of her in-crowd. They lived fashion 24 hours a day. "I love fashion, but I'm not obsessed with it," Christy says.

She also started to feel like part of a package deal. "I was successful before I knew any of them," she says. "I'd always been an individual. I wanted to distance myself, not work with anybody else." They all knew they were getting overexposed. "It wasn't our fault," Christy says. "It was a hype. One designer does it, then the next one does. Of course people were bored with us. *We* were bored with each other. We even thought about staging a fight on the runway."

"I LOVE FASHION, BUT I'M NOT OBSESSED WITH IT."

They didn't. But Turlington *was* having money arguments with Elite in Paris. Last spring, after Ford opened a Paris branch, Campbell was among the first models to sign up. Christy joined soon after. When Elite's lawyers sent her a letter claiming she owed the agency money, Christy felt that her friend Linda should have said something to her. "She knows everything that goes on with that agency," Christy says. "Nothing was ever mentioned. I felt hurt because of that."

A close friend of Christy's thinks the Ugly Sisters' demise was inevitable: "The infatuation boiled down to real people. They were a neat look, but that doesn't make you best friends." For months afterward, the models hardly saw one another. The one time the trio was booked together, they didn't want to pose in the same shot. Christy says the models and Meisel all remain friends—but "individually" and at something of a distance. "Hence Shāna Zadrick," says the fashion insider, referring to Meisel's latest face.

Christy couldn't care less. "With Maybelline and Calvin, I feel very secure," she says. "I never dread going to work. I can choose the people I work with." Her personal life is also stable. After their "engagement," Turlington and Wilson went through a rocky spell. She'd tattooed his initials on her ankle (over the tattoo artist's objections). "A couple times I've almost regretted it," she says. "I made an appointment for laser surgery once, but I would never. . . ." She lets the sentence trail off.

Then, last June, Wilson and Turlington got married—sort of—while on a trip to Phuket, Thailand. "We had a Buddhist ceremony," she says. "We could have gone to the embassy and made it legal, but we thought that it was such a great thing we'd do it again—legally—when we got home." Conflicting schedules delayed their plans. "Then we started fighting, and we broke up for a month," she continues. "See, that's what weddings do. It just became complicated. It's really hard to have a relationship in this business. But we're together." She's even gotten back together with Evangelista and Meisel, who were shooting ads for Barneys New York down the hall from Christy's Anne Klein set at Industria Superstudio.

ON THE SECOND AFTERNOON of the Anne Klein shoot, Meisel's set is still humming when Christy's shuts down. Evangelista is posing next to a fake tree with stuffed animals arrayed in its branches and around its trunk. "Turlie!" she cries when she sees her friend. "I didn't see you for so long. A squirrel just fell on my head." They make a date to share take-out food that night.

The next afternoon, her shooting completed, Turlington heads next door to say good-bye before flying back to Los Angeles. Lauren Hutton, one of modeling's original contract girls, is also visiting Meisel. The photographer quickly shoots a roll of pictures of the three women. Christy pinches Linda. Lauren screams and mugs. Then Turlington runs for the door, her coat cradled in her arms.

"Bye," she calls to Linda. "I'll call you."

"Really?" Evangelista answers. "Turlie? Aren't you going to be cold?"

"Thanks, Mom," Christy replies.

"It feels like Paris used to feel," Linda says softly as Christy heads out the door.

A silver Cadillac is purring at the curb. Christy glances wistfully up at the windows of Meisel's studio. A strobe light flashes behind the dirty glass. And then she gets into the car and disappears down Washington Street. ■

Photograph by Wayne Maser/Visages.

You've never seen

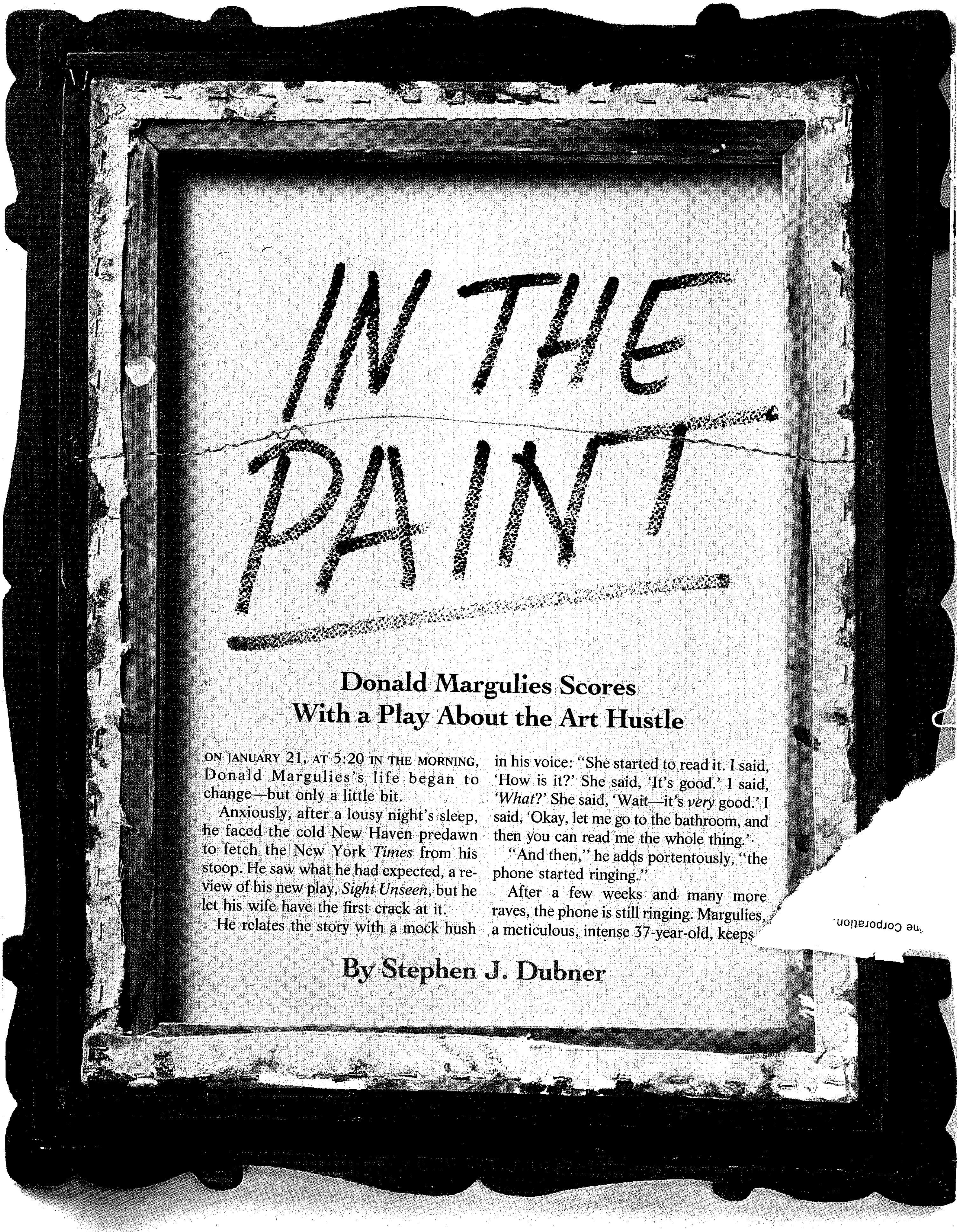
this New Woman

You *will* in April!

NewWoman

REDESIGNED... THIS APRIL!

New Woman is a publication of K-III Maga



IN THE PAINT

Donald Margulies Scores With a Play About the Art Hustle

ON JANUARY 21, AT 5:20 IN THE MORNING, Donald Margulies's life began to change—but only a little bit.

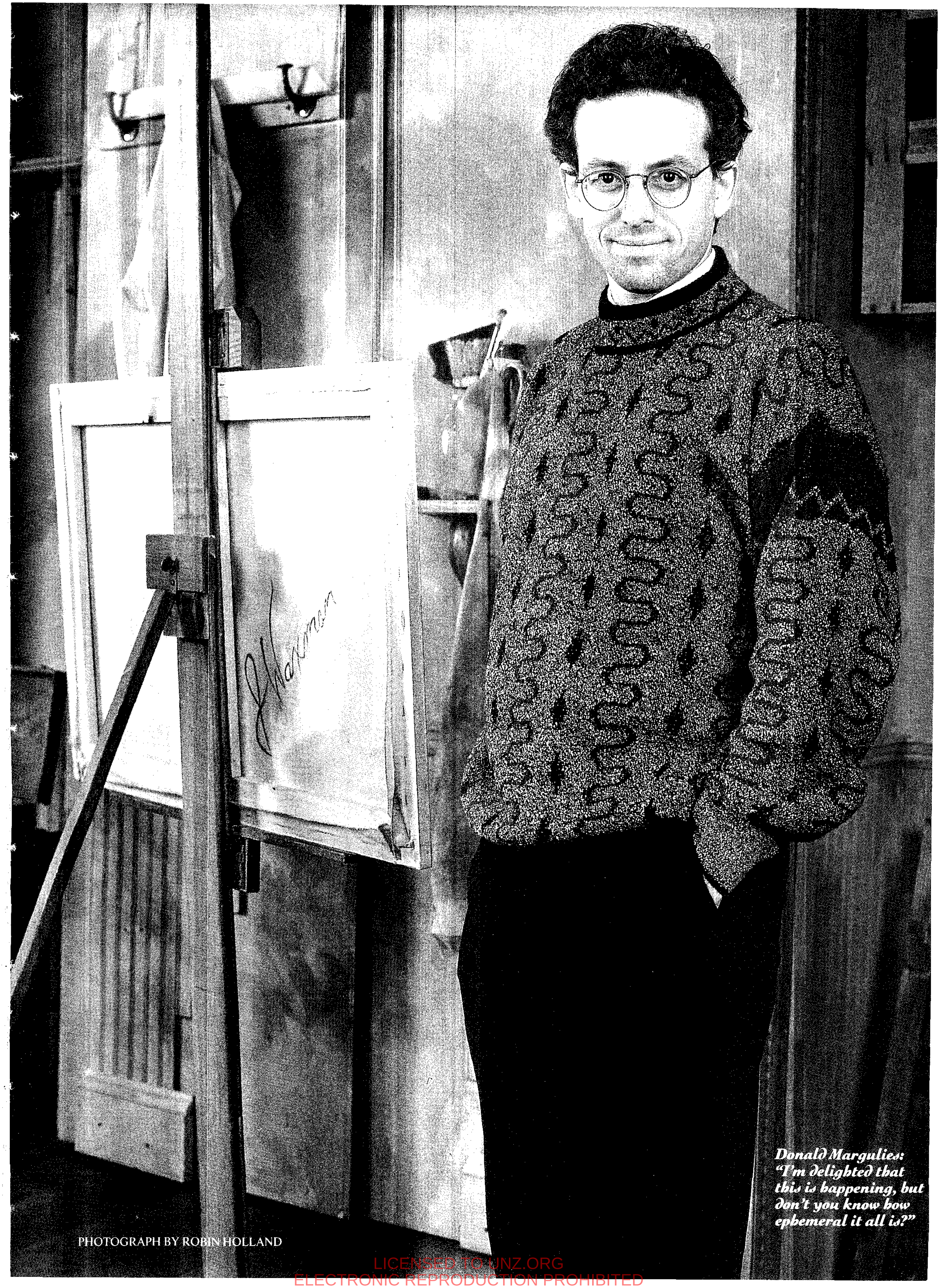
Anxiously, after a lousy night's sleep, he faced the cold New Haven predawn to fetch the New York *Times* from his stoop. He saw what he had expected, a review of his new play, *Sight Unseen*, but he let his wife have the first crack at it.

He relates the story with a mock hush in his voice: "She started to read it. I said, 'How is it?' She said, 'It's good.' I said, '*What?*' She said, 'Wait—it's *very* good.' I said, 'Okay, let me go to the bathroom, and then you can read me the whole thing.'

"And then," he adds portentously, "the phone started ringing."

After a few weeks and many more raves, the phone is still ringing. Margulies, a meticulous, intense 37-year-old, keeps

By Stephen J. Dubner



Donald Margulies:
"I'm delighted that this is happening, but don't you know how ephemeral it all is?"

PHOTOGRAPH BY ROBIN HOLLAND

The Loman Family Picnic *was nearly a breakthrough.*

telephone log, and now he flashes the pages he's recently filled: some 125 calls, including—honest to goodness—his high-school English teacher. Everyone, it seems, is eager to welcome Margulies into a club of which he's long considered himself a member.

Now, as snow begins to fall outside, he sits over a mug of herbal tea at the oak table of his kitchen. In a soft but measured voice, he notes the life-imitating-art nature of this burst of attention. For while *Sight Unseen* is about many things, chief among them is the price of fame, and the scenes that most deftly touch raw nerves are those in which protagonist Jonathan Waxman, an artist à la Eric Fischl or Julian Schnabel, is interviewed by a journalist.

But Margulies is not Waxman. Waxman, while charismatic, is arrogant and selfish, frantically searching for a link to his more soulful past. Margulies is shorter on charisma, but he's entirely more agreeable. And unlike Waxman, Margulies is far from lost. After twelve years in Hell's Kitchen, he lives contentedly on the top two floors of a quiet house in New Haven with his wife, Lynn Street, a doctor doing research at Yale. There's also a down-to-earth standard poodle named Beckett and an empty bedroom awaiting the couple's first child, due in April.

The phone rings—again; it's a movie producer. When Margulies is through, he reminds himself that he needs to go out later to find an old paperback of J. D. Salinger's *Franny and Zooey,* a prop in *Sight Unseen.* The copy now being used is too new, and it's been bothering him. Also, there's a deadline approaching on a TV-movie script he's writing.

"All this attention is certainly pleasurable, but it's not overtaking my life," he says, fairly convincingly. "I've had too many five-week wonders. I'm delighted that this is happening, but don't you know how ephemeral it all is?"

Is Donald Margulies as undazzled as he seems?

"I go through the international news in the paper," he confides, "and I say, 'Isn't there anything in here about *me*?' "

S*ight Unseen,* MARGULIES's eighth full-length play, is an edgy and fascinating character study. Jonathan Waxman (Dennis Boutsikaris), an American Jewish painter whose controversial works are bought—sight unseen—for bundles of money, is visiting England for his first retrospective outside North America. But Waxman is a desperate man, unsettled by his volatile fame, the recent death of his father, the approaching birth of his first child, and, most of all, his loss of inspiration.

***Waxman gets grilled in* Sight Unseen.**

In response to the last, Jonathan ventures into the countryside to visit his long-ago lover and muse, Patricia (Deborah Hedwall, who in real life is married to Boutsikaris). Patricia is now married to Nick (Jon De Vries), an oafishly shy yet belligerent archaeologist who considers Jonathan's paintings—which the audience never sees—ugly and utterly artless.

Through flashbacks to Jonathan and Patricia's courtship and breakup, and flash-forwards to Jonathan's hypertensive interview with an aggressive German journalist (Laura Linney) at the London retrospective, Margulies assembles a forceful collage. There are subtle character revelations complemented by forays into modern art, anti-Semitism, and the phenomenon of celebrity. *Sight Unseen* also manages, somehow, to be very funny.

"It's a real, pure inner rage that Donald is grappling with, and thank God he has a sense of humor," says Tanya Berezin, artistic director of Circle Repertory Company and a longtime admirer of Margulies's work. "If not, I don't think we'd want to listen, would we?"

But people *are* listening. The play's extended eleven-week run at the Manhattan Theatre Club Stage II has sold out, and on March 26, it moves to the 347-seat Orpheum Theatre. It seems that Margulies, despite his protests, has arrived.

Sight Unseen began life about three years ago as a play called *Heartbreaker*—which Margulies now laughingly calls *The Donald Chronicles*—a rambling, autobiographical, picaresque work that had nothing to do with the big business of modern art. Although the character was already named Jonathan Waxman, he was more like Margulies himself, who studied art and still does collage.

"Once I decided that Waxman was not just an artist but a superstar artist, it galvanized the play," says Margulies. "Even if the origins of a character are autobiographical, I always raise the stakes to create situations more fraught than reality."

The play's unorthodox structure—the final scene recounts the day Jonathan met Patricia—also heightens its impact. "I think it's very moving to see the genesis of something that has gone so—not necessarily awry, but so momentously, in small ways," says Margulies. "To look at pictures of your parents' courtship, let's say. It was a way to pull things together without tying a bow."

In taking Waxman away from himself, Margulies also took *Sight Unseen* out of Brooklyn, where he often locates his plays. An English setting opened up dramatic opportunities. Waxman the celebrity clashes with his expatriate former lover; Waxman the modern American artist clashes with a British-workingman academic whose appreciation of art ends with Rembrandt; and Waxman the Jew clashes with the German journalist.

"Jonathan Waxman is a very complex character," says Margulies. "And I think he's a very human character. That doesn't mean he's necessarily noble or likable or

Photographs © by Gerry Goodstein.

sympathetic, but I think he is *recognizable.* And that, I think, is what's exciting.

"I didn't want him to be a laughingstock; he's very much a product of his times. I certainly don't mean to condemn him as an artist. Waxman's paintings are probably closest to Eric Fischl's, whom I admire a great deal and much of whose work thrills me."

Fischl, in fact, saw the play. And thought the work sounded much like his. And was less than flattered.

"I wasn't prepped to see it," says Fischl, "so you can imagine my being shocked. The artist came off looking like a charlatan, a character who can't defend himself. And I certainly don't know any artist whose sole purpose is to become famous and make a lot of money."

"Any serious examination of anything is going to upset somebody," says *New York* theater critic John Simon. "Margulies is remarkable because he's not simplistic. The trend now is to couch a very simplistic point of view in a sort of symbolic, absurdist, fantastical garb. Margulies cloaks things in nothing. He gives them to you as he sees them, but as he sees them very carefully and conscientiously and thoughtfully observed, from all sides."

MARGULIES GREW UP first in Sheepshead Bay, then in a Coney Island "high-rise ghetto" that would become the setting for his 1989 play *The Loman Family Picnic.* His father, Bob, sold wallpaper at a Pintchik store in downtown Brooklyn; show tunes blared regularly on the family's hi-fi.

"We were not wealthy, but our relatives thought we were because we had style," says Howard Margulies, Donald's older brother, a Manhattan ad copywriter. "We had interests beyond television and food."

Donald first flirted with fame in 1972 as a senior at John Dewey High School, a new experimental school near Coney Island. He wrote a short story for the literary journal, "a first-person, heavily Salinger-influenced, adolescent-angst story." The school's principal deemed the story obscene and impounded the magazine. Margulies ultimately took the Board of Education to Brooklyn Federal Court, where Judge Jack B. Weinstein ruled that Margulies's story not only was not obscene but was "rich in a literary sense and of a high and considerable quality."

But Margulies was more interested in drawing than in writing, and he won an art scholarship to Pratt Institute. Later, he transferred to SUNY–Purchase, still as an art major but with an itch to write plays. He approached Julius Novick, a SUNY professor and *Village Voice* theater critic, and asked Novick to be his playwriting tutor.

"He wrote this astonishing one-act play," says Novick. "You could just see from the way the dialogue lived and how he created the people who spoke it that the guy had a sense of dramatic shape."

At nineteen, Margulies had his first play produced, in the basement of a library at Purchase. "It was really a pivotal moment for me," he says, "just the experience of the laughter that the play evoked. It was really thrilling."

He graduated with an art degree and worked for three years as a graphic designer. But he never deserted writing, and in 1981 he began a long relationship with the Jewish Repertory Theater by adapting a Delmore Schwartz short story. A year later, JRT produced his first full-length play, *Gifted Children,* which Margulies now calls "a very misshapen production and a rather young play."

In 1984, Joe Papp mounted *Found a Peanut,* about a bunch of Brooklyn kids on the last day of summer. Preview audiences were enthusiastic, but the critics who mattered were not. Next up was *What's Wrong With This Picture?,* a black comedy in which a boy and his father are sitting shivah for his mother, who suddenly returns home, more alive than ever. *What's Wrong?* ladled biting humor into a pungent stew of Brooklyn, death, Judaism, guilt, and separation—all Margulies trademarks. But Margulies, spooked from *Found a Peanut* and uneasy with the "less than definitive" Manhattan Theatre Club production, decided not to invite critics to the play. "It wasn't," he admits, "an entirely popular decision."

MARGULIES HAD MET Lynn Street in 1979, and they were married in 1987, while Street finished her residency at Bellevue. All the while, Margulies was shoehorning Hollywood work around his plays, writing two unproduced TV pilots and an *Afterschool Special.* In 1988, he even became a producer-writer on the sitcom *Baby Boom,* but writing by committee was not his thing; he lasted six days.

The Loman Family Picnic, which Margulies finished in 1989, had all the earmarks of a breakthrough. A social comedy, it starred Marcia Jean Kurtz as Doris, a woman stung by dreams that failed to materialize. Doris's husband is largely deadweight; her older son is concerned only with putting his bar mitzvah behind him, while the younger son is writing a musical adaptation of *Death of a Salesman,* called *Willy!*

Audiences loved the play, and so did the critics this time—all but the *Times's* Mel Gussow, who called it "a catalogue of clichés" and "mean-spirited and unforgiving." Never mind that *The Loman Family Picnic* was selected as one of the year's ten best plays in the Burns Mantle *Theater*

The
cuisine
of modern
France.

A setting
of timeless
romance.

Only at
Montrachet.

MONTRACHET

239 West Broadway
New York, New York
(212) 219-2777

Where we
accept only
one card.

DON'T LEAVE HOME WITHOUT IT.®

AMERICAN EXPRESS®

©1992 American Express Travel Related Services Company, Inc.

WE HELP OVER 500,000 PEOPLE A WEEK FIND A MOVIE.

NOW, THAT'S GOOD DIRECTING.

CALL 777-FILM®

Your what where and when guide to the movies.™

HOT 97 FM It's just a regular call. New York MAGAZINE®

Zoë

90 Prince Street
Lunch • Dinner • Weekend Brunch
Reservations (212) 966-6722

Enjoy chef Christian Delouvrier's casual fare in an elegant fountained courtyard setting overlooking Central Park.
For reservations (212) 484-5120

cafe BOTANICA

At the Essex House, Hotel Nikko New York
160 Central Park South, N.Y., N.Y. 10019

CARIBE
CARIBBEAN, SPANISH & WEST INDIAN CUISINE

Hot and Spicy Music
Hot and Spicy People

(212) 255-9191
117 Perry St. at Greenwich St.
In Greenwich Village

GROTTA AZZURRA
Famous Neapolitan Restaurant
"Oldest Owned Family Restaurant"
Est. 1908 (4th Generation)
JAMES & JOHN D'AVINO Props.
387 BROOME ST. Tel: 226-9283, 925-8775

COED VOLLEYBALL

Bankers, Brokers, Lawyers, Teachers & Other College Grads. Join the NY Urban Professional's Spring Coed Volleyball League. Teams & individuals welcome. All Games in Manhattan. All levels of competition (200 teams). America's #1 League.

212-877-3614

FAMOLARE

ALWAYS
$75.00

To order call (800) 626-0894

Yearbook—without the *Times*'s imprimatur it ran just five weeks, yet another false dénouement in Margulies's career.

"What I most appreciate about the critical reception for *Sight Unseen,*" he says, "is that it does seem to view me as someone who has been around, that I didn't just spring whole. It's probably sweeter now because of so much hard work and disappointment. And a lot of joy that, unfortunately, didn't last very long."

"It's been a long time coming for Donald, and it's well deserved, because every one of his plays has fans," says Michael Bloom, who directed *Sight Unseen* both at Costa Mesa's South Coast Repertory and in New York. "*Sight Unseen* really puts him on the A-list."

BEING ON THE A-LIST IS an idea that alternately bemuses and excites Margulies. Tonight, he's watching *Sight Unseen* from the last seat in the top row of the theater. But when he's told that Stockard Channing is in the house, he scurries to the rail to take a look; he's equally excited by the presence of Eli Wallach and Anne Jackson.

It's not only Margulies who's excited. Dennis Boutsikaris just rejoined the cast after two weeks on a TV pilot. He had left the show the day after it opened, so for the first time he's enjoying the play's success with the rest of the cast. "After all this jazz happened, it's a different experience," says Boutsikaris. "The audience is laughing where they never laughed before; the play's feeling more exuberant."

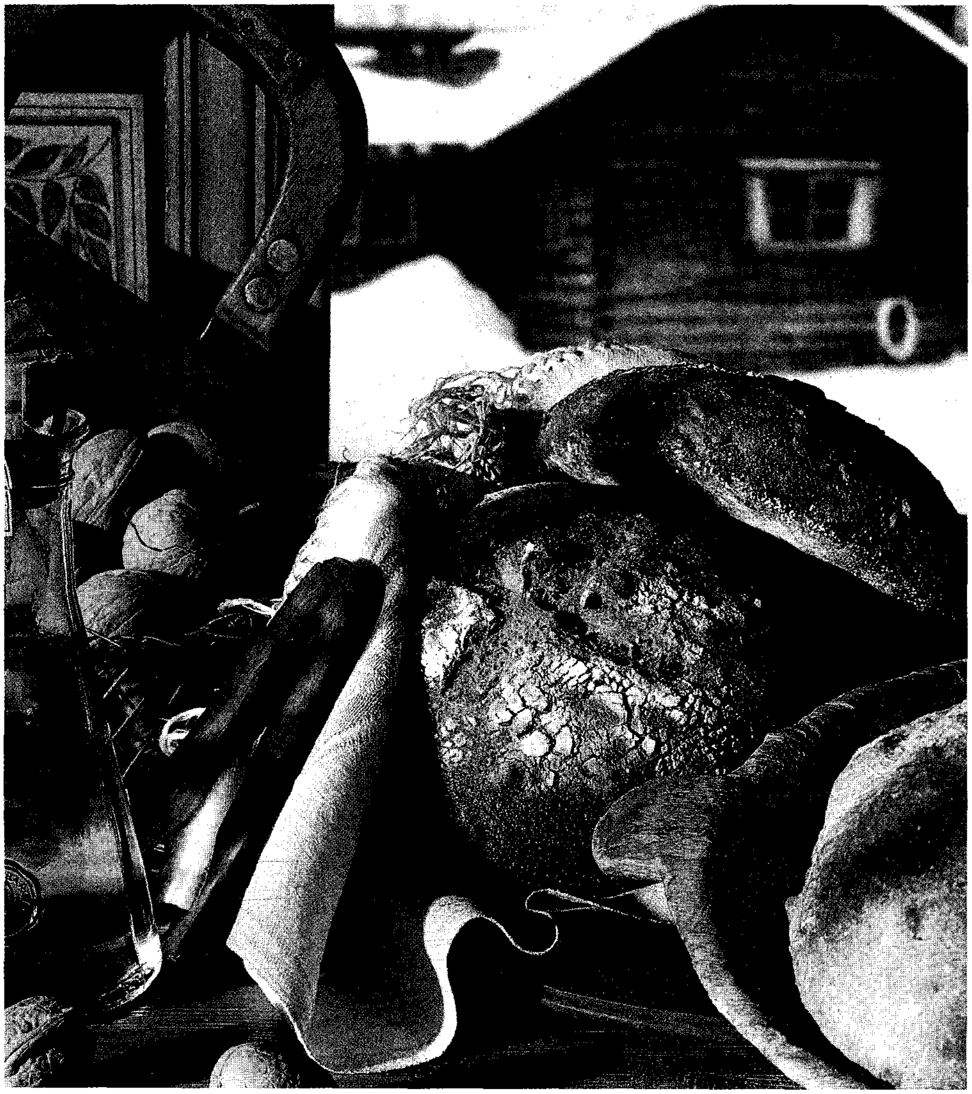
There's other excitement afoot. Besides *Sight Unseen*'s moving to the Orpheum, both *What's Wrong With This Picture?* and *The Model Apartment,* a play from 1988, are in line for Off Broadway productions in the coming year—a regular Waxman-like retrospective for Margulies. And South Coast Rep has already commissioned another play, sight unseen.

With all this good news, Margulies is still able to find one irritant. He has been asked to field questions from the audience after tonight's performance and is exceedingly anxious. "It's one of the great disadvantages of being a living playwright," he says with a half-smile.

In two hours, he will take the stage, the brilliant light making him seem far younger and slighter than he is. But now, the lights dim, and his play begins. Margulies has promised himself not to take any more notes—after three years and many incarnations, the play is finally finished. He's even got the right copy of *Franny and Zooey* onstage tonight.

Jonathan Waxman enters the rugged English kitchen and Nick the archaeologist recoils, shy and jealous at once. The laughter comes, and Margulies relaxes. But only a little bit. ■

DOUGH AND BEHOLD



FOOD NEWS • MONDRIAN •

THE ORGANIC whole-wheat walnut bread at **Mondrian** (7 East 59th Street, 935-3434), so good with cheese, sweet butter, or a terrine of foie gras, was created by *boulangère* Amy Scherber, who recently left the restaurant to open her own bakeshop in late spring.

The moist, mellow, crusty loaf has "subtle flavor nuances" that come only when bread is allowed to rise slowly, Scherber says. What's more, "Fast-rising bread develops air pockets. This bread has wonderful texture."

Would you wait 24 hours or so? Why not? The dough does all the work. All you need is patience.

—BARBARA COSTIKYAN

AMY SCHERBER'S ORGANIC WHOLE-WHEAT WALNUT BREAD

1	**teaspoon dry yeast**
3¾	**cups unbleached all-purpose flour**
1	**tablespoon honey**
1	**tablespoon walnut oil**
1⅔	**cups organic whole-wheat flour**
⅙	**cup coarse cornmeal**
⅙	**cup whole-wheat grains (dry wheat berries), soaked for 12 hours, drained, and chopped**
1½	**teaspoons salt, plus a pinch**
1½	**cups toasted walnut pieces, cooled**

Make sponge starter: Put ¼ teaspoon dry yeast and 1 cup lukewarm water in bowl of electric mixer; stir. Let rest until tiny bubbles appear on surface. Add 2¾ cups all-purpose flour, and mix at lowest speed for 3 minutes. Scrape into a medium bowl, and cover with plastic wrap. Let rise for 12 hours at room temperature. Refrigerate until ready to use.

Make dough: Put remaining dry yeast and 1 cup lukewarm water in a mixing bowl; stir. Let stand until tiny bubbles appear. Add ¾ cup of sponge starter, the honey, and walnut oil. Fit mixer with dough hook, and mix on lowest speed for 2 minutes. Add whole-wheat flour, remaining all-purpose flour, and cornmeal, and mix on low speed for 1 to 2 minutes to incorporate flour. Add whole-wheat grains and salt, and knead on low speed for 4 to 5 minutes. Add walnuts, and mix for 2 minutes.

Turn dough onto a lightly floured surface. Knead for 2 minutes to blend in walnuts. Shape into a loose ball, and put in a lightly oiled bowl. Cover with plastic wrap, and refrigerate overnight.

The next day, divide dough into 2 equal pieces. Shape each into a ball, and place on a floured baking sheet. Cover with plastic wrap, and leave at room temperature for at least 2 hours. Reshape into balls, cover with plastic, and let rise until doubled in size, 2 to 3 hours.

Preheat oven to 450 degrees. Slash an "X" on top of each loaf. Mist loaves with water 2 to 3 times during first 10 minutes of baking. After 20 minutes, reduce heat to 350. Bake until loaves sound hollow when tapped, 15 to 20 minutes more.

STYLIST: GILLIAN DUFFY

Illustration by Nina Duran. Antique kitchen equipment, Pantry & Hearth.

PHOTOGRAPH BY TOM ECKERLE

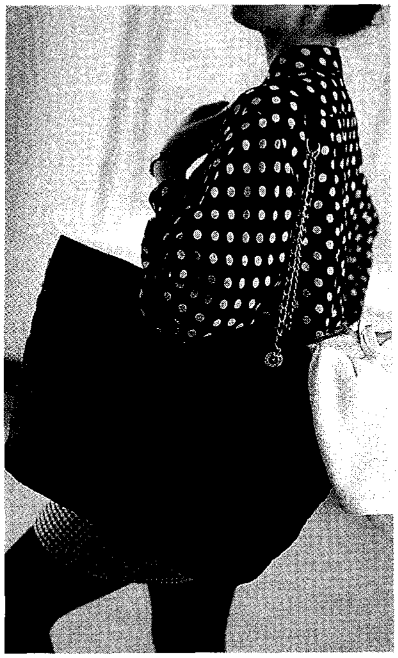
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Diaper Active

What's a New York mommy to do? She works hard at looking stylish, but that lumpish pastel diaper bag she lugs around spoils the effect. Help is at hand. This tote from Babies' Alley is quilted and has gold-chain shoulder straps—just like those highly coveted handbags—but it's made of nylon, not leather, and the interior is fitted with all the baby necessities: loops to hold bottles, a zippered waterproof pouch for dirty diapers, and a changing pad. Best of all, it comes in New York's favorite shade: black (about $40).



BLOOMINGDALE'S/*Eighth floor*
SAKS FIFTH AVENUE/*Eighth floor*

A Sweet for the Eyes

Imagine a kaleidoscope that's not only luscious to look at—it's yummy to eat. That's because Hearts & Flowers has filled its scopes with brightly colored candies rather than bits of colored glass. The effect is the same, but the rewards definitely are not ($9.59; includes two additional tubes filled with candy).
PETAK'S/*1244 Madison Avenue, near 90th Street/722-7711*

Food Awakening

Word of Mouth, that wonderful food shop with fifteen years of excellent eats under its toque, has opened Café Word of Mouth: Breakfast is served from 8 to 10:30 A.M., lunch from 11:30 to 3 P.M., and tea till sixish. In the morning, hot cereal like Irish oatmeal or sweet yellow cornmeal with raisins. Or lemon-ricotta pancakes, and eggs scrambled with scallion, cream cheese, and fried grits bits ($5 to $10). At lunch, try meatless chili with corn bread, chicken salad with Irish soda bread, and bruschetta with grilled veggies ($7.50 to $14). For tea ($15 for two), there's savory and sweet breads and scones. —**Barbara Costikyan**

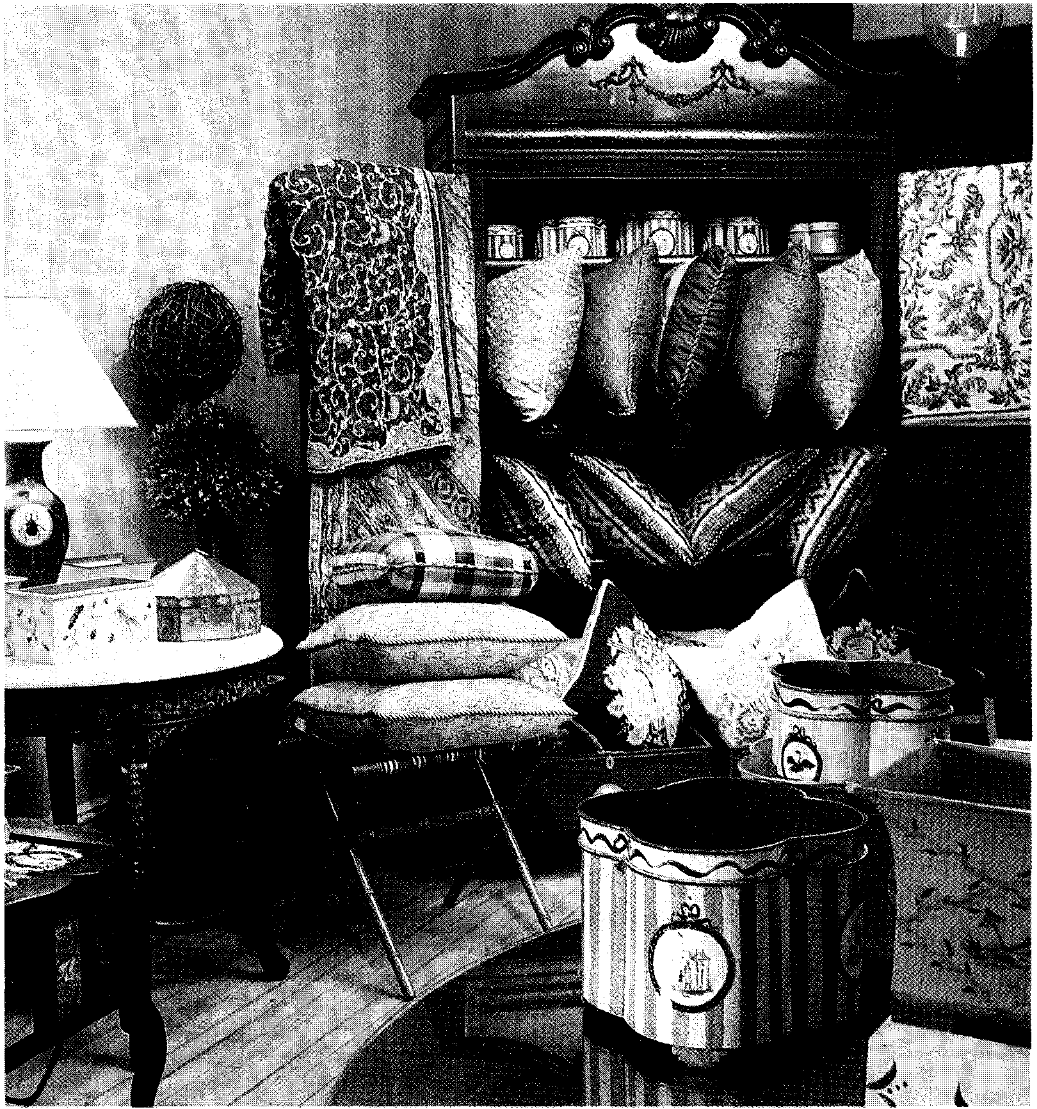
CAFÉ WORD OF MOUTH/*1012 Lexington Avenue, near 72nd Street/249-5351/No reservations*

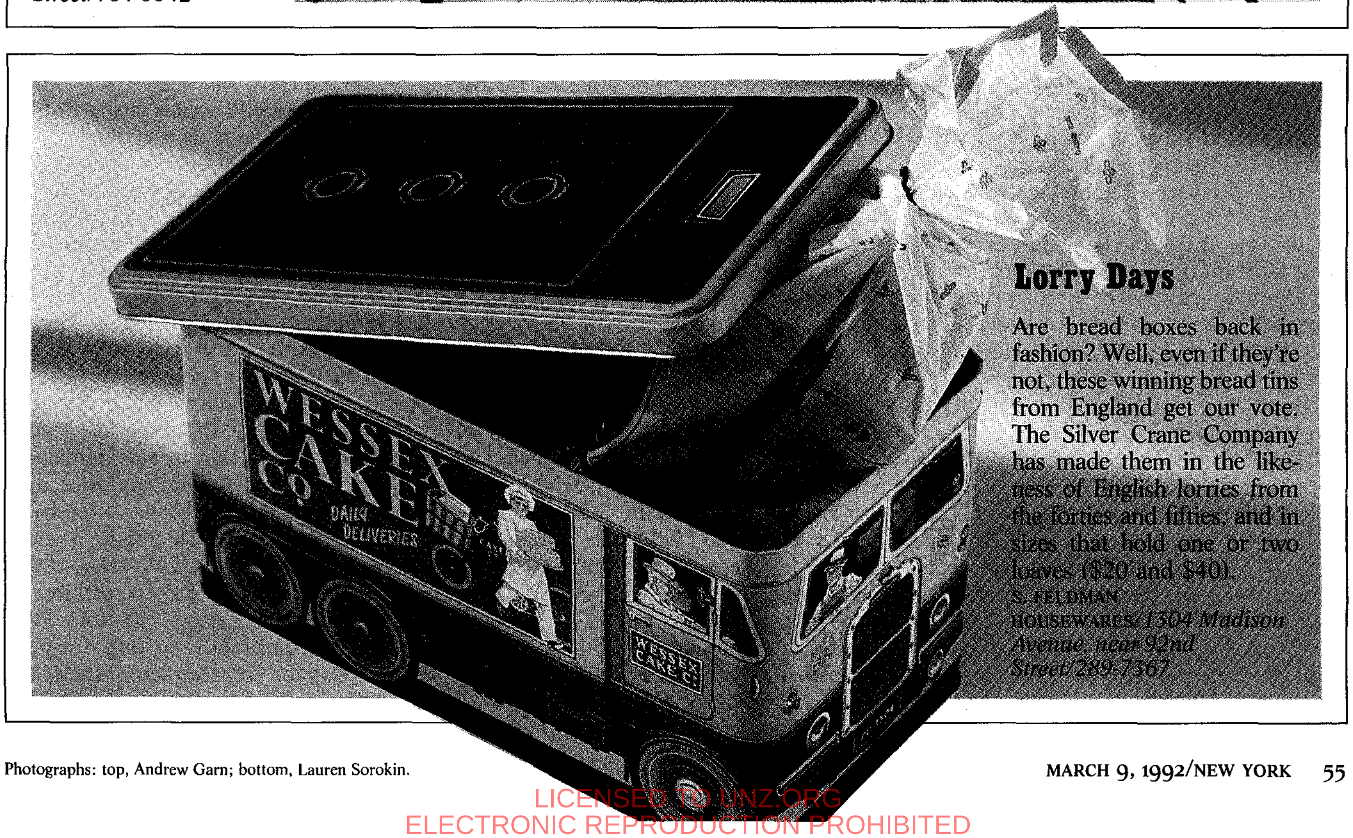
Photographs: left, Lauren Sorokin; top, Mark Weiss; bottom, Tria Giovan.

Art and Tole

Raphael Serrano loves to paint, but his *dream* was to open a shop. So this winter, he combined his flair for painting with his interest in commerce. Result: Raphael Serrano & Company. The emphasis is on Serrano's enchantingly hand-painted tole creations—planters, trays, vases, cachepots, and letter holders. But there are also hand-carved and -painted candlesticks. And pillows covered in Indian-silk paisleys. And topiaries of briar, pomegranate, and orange. And Russian cast-iron urns. There are large pieces too: nineteenth-century Anglo-Indian colonial desks, armoires, dressers, tables, and chairs. (From $25 for a painted-bamboo box to $240 for a hand-painted tole planter to $1,000 for an antique sari to $8,900 for a nineteenth-century colonial dresser inlaid with brass.)

RAPHAEL SERRANO & COMPANY/*238 East 60th Street/754-3342*





Lorry Days

Are bread boxes back in fashion? Well, even if they're not, these winning bread tins from England get our vote. The Silver Crane Company has made them in the likeness of English lorries from the forties and fifties, and in sizes that hold one or two loaves ($20 and $40).

S. FELDMAN HOUSEWARES/*1304 Madison Avenue, near 92nd Street/289-7367*

Photographs: top, Andrew Garn; bottom, Lauren Sorokin.

Movies/David Denby

CLASS ACTION

"...Ivory is the master of the emotions underneath the manners. *Howards End* meets the challenge of Forster's intellectual rigor..."

PORTRAIT OF A MARRIAGE: *Thompson and Hopkins.*

THE IMAGES IN THE GREAT **Howards End** (opening March 13) are weighted and dark, with a mysterious power. Sheets of gray rain falling on the London streets separate men and women, class and class, past and future. Or so it seems: One of the fascinations of such images is that their exact meaning is hard to pin down. The repeated shots of black locomotives rushing between city and country, accompanied by Richard Robbins's most solemn chords, suggest time moving forward into death—the future arriving hard, leaving its trail of mortality. It's about 1910, and something momentous is happening to England. The country farmhouse that gives the movie its title, vines clinging to red brick, flowers at the border, could be England itself, reaching back to its beginnings, endangered in the future.

The team that made this film—Ismail Merchant (producer), James Ivory (director), Ruth Prawer Jhabvala (writer), Tony Pierce-Roberts (cinematographer), and Richard Robbins (composer)—has been to the mountaintop once before. In *A Room With a View,* their buoyant and ripely romantic 1985 adaptation of an early E. M. Forster novel, they first used images emotionally—the movie came most fully alive in those lush Italian fields near Florence and at an English pond where gentlemen took off their clothes and inadvertently rediscovered a pagan spirit. Their adaptation of *Howards End,* perhaps Forster's greatest work, is both somber and witty and even more expressive. A man and two women quarrel on the lawn of a country house, and the argument takes its coloration, in part, from the English weather passing rapidly from shadow to sunlight and then back again. The quarrel is both trivial and a moment in eternity.

The unassuming Forster has made out amazingly well in the movies. No fewer than five of the writer's six novels have been filmed, a percentage that even Stephen King may not be able to top. Just last Friday, another Forster movie, **Where Angels Fear to Tread,** opened in New York, leaving only *The Longest Journey* untouched. *Angels,* based on Forster's first book (from 1905), is a minor affair and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical moralist that is too intense to be dismissed. Davis, back straight, neck taut, head bobbing, goes all the way into pale, intellectual evil and never comes out of it. She is frightening.

It's not hard to see the reasons for the Forster boom. E. M. Forster is that rare thing, a likable twentieth-century genius. His manner is gentle and charming, at times even precious, but he sees everything, a tremulous maiden aunt with a complex and fearless mind. And the novels are highly adaptable: Forster, for all his subtleties, always works his ideas into a clash of manners and social types that cries out for great actors.

Howards End is about class and social hostility, an endless struggle with nothing less than the future of England hanging in the balance. Howards End belongs to a dying woman, Mrs. Ruth Wilcox (Vanessa Redgrave), who is seen at the very beginning of the movie walking outside the house in a peculiarly ruminative way—gliding almost, as if she were living purely on her sense impressions. Embodied by any lesser figure than Vanessa Redgrave, Ruth Wilcox would be too much, a superearthly conceit. But Redgrave, speaking slowly, her hands shaping the air, puts so much emotion into her words about her house and tradition that she gives this woman an ineffable grandeur.

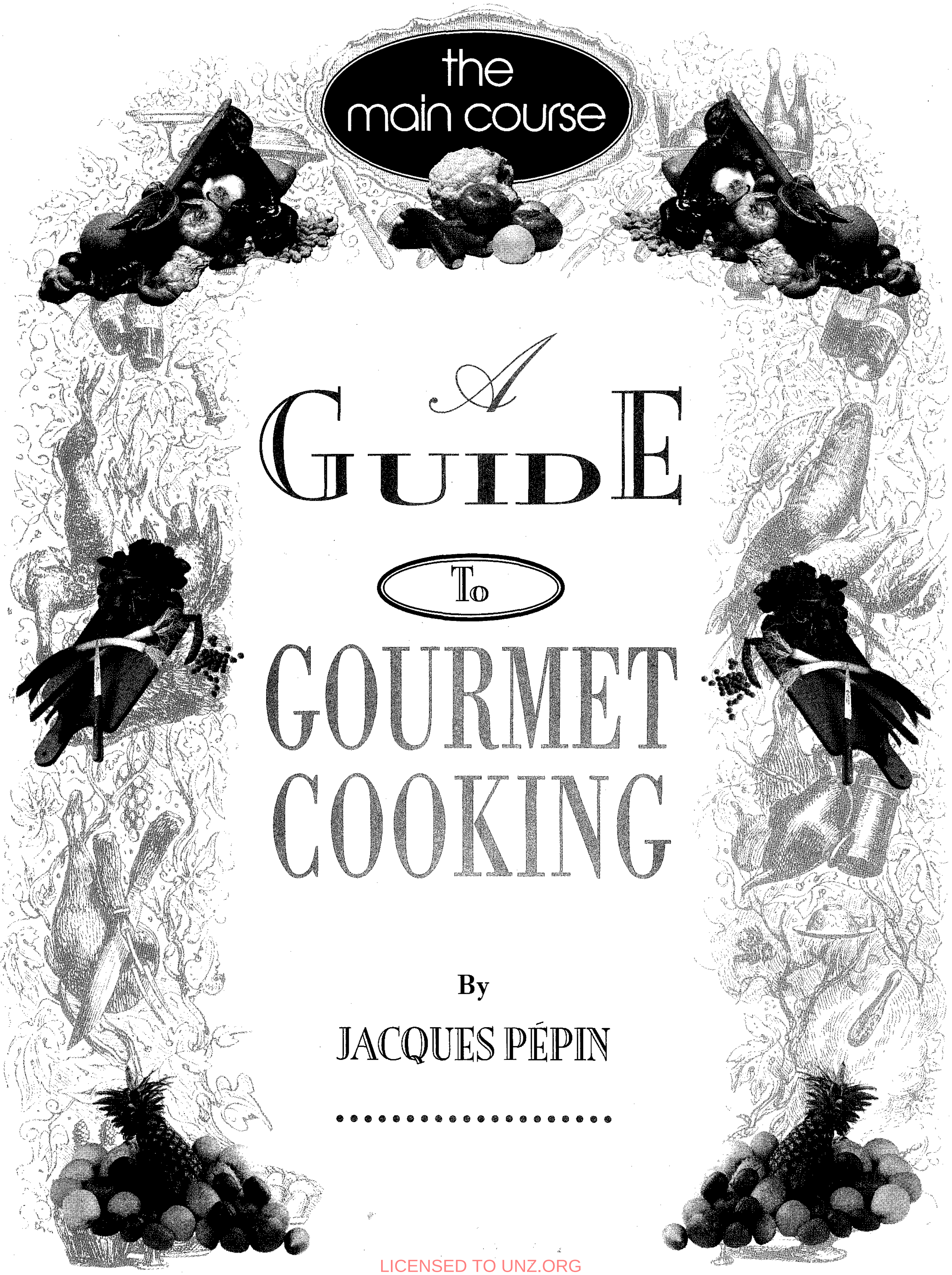
Ruth's husband, Henry (Anthony Hopkins), a millionaire in the rubber trade, is brusque and commanding, the very soul of the Empire. The Wilcox children, a depressingly shallow and greedy bunch, are patently unworthy of both parents. We get the point: The values of sensibility and tradition that Ruth embodies just barely survive in modern industrial England—the England that belongs to her husband and his bullying sons. Her own legacy is the house itself, which her family regards as a mediocre piece of property. Does she have another possible heir?

The people the Wilcoxes suspect of trying to get their hands on the house are the Schlegel sisters, two intellectual Londoners of partly German descent. There is Margaret (Emma Thompson), the older one, compassionate and intelligent, and the impetuous Helen (Helena Bonham Carter), who misjudges things. Entertaining friends in their drawing room, the Schlegels are free and easy with art and ideas—they have a perfect touch. And they're honest enough to know that their freedom is a luxury, that their life is guaranteed in a general way by such philistines as Henry Wilcox. Liberal heroines, they are given to the disasters that often befall well-meaning people. They meet a young clerk, Leonard Bast (Sam West), and they unfortunately make a protégé of him.

Leonard is a daring creation. Both cringing and ambitious, he longs for poetry and art, for transcendent experience, but nothing quite works out for him. He

(Continued on page 73)

Photograph by Derrick Santini.



the main course

A GUIDE TO GOURMET COOKING

By

JACQUES PÉPIN

CALPHALON ON THE MAIN COURSE

- 11-pc. set, if purch. sep. 511.00, **NOW 379.95**
8" and 10" omelets, 2 1/2 qt. steamer insert, 5 qt. covered dutch oven, 12 qt. covered stockpot, 1/2 qt. covered petite saucier, 2 1/2 qt. covered saucepan

The Art Of Cooking

Our Calphalon shop showcases the largest collection in the country with specialty pieces and exclusives not found elsewhere.

- Special Offer: 3 qt. teakettle, reg. 105.00, **NOW 59.95** with $150 or more Calphalon purchase.
- Flat bottom wok, **88.00**; cover, **25.00**
- Pizza pan, **31.00**
- Small paella pan, **93.00**
- Fondue, **140.00**
- 16" Roasting pan, **180.00**
- Introducing Calphalon's new line of gourmet oils and seasonings. Available in April.

Calphalon, the choice of the professionals and serious cooks on the American range. Form and function at its best—cookware designed to last a lifetime. Each piece is shaped and individually crafted for perfect performance. Even-heating, anodized aluminum is scratch and stick resistant—that's the joy of cooking.

On 6, New York. And in all our stores.

TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. CR309.

bloomingdale's

the main course

WELCOME TO THE KITCHEN

THE MODERN-DAY HEARTH OF THE HOME

A few weeks ago, I switched on a television variety show just as one of the guests was preparing to cook an omelet. When I saw that he had been supplied with a brand-new, thin aluminum pan and a sterno burner for this purpose, I knew immediately what would happen. Even on a professional cooktop, the greatest chef in the world could not get an omelet to release from the sides of a pan like that without making a mess. The TV demonstration ended predictably.

Most people blame the recipe when a dish doesn't turn out, but more often than not, the culprit is the equipment. I always begin my cooking classes around the country by emphasizing the importance of using quality equipment.

Why start cooking with a handicap? Yet this is what many people do. They buy quality ingredients and then subject them to banged-up pots, blunted knives, electrical appliances that don't chop or slice properly, whisks that disintegrate in their hands, vegetable peelers that do not peel, and baking pans or cookie sheets that are rusty and warped.

If you want to enjoy cooking more, do yourself a favor and invest in good equipment. It's an investment that will improve your cooking dramatically.

Above: **Calphalon oval rack (20" x 60"), $214.00.**
Right: **Calphalon Windsor Solo Stir one-quart saucepan, $19.95 (regularly $35.00), exclusively at Bloomingdale's.**

the main course

A GUIDE TO GOURMET COOKING

COOKWARE

Bloomingdale's introduces the two-and-a-half quart Le Creuset casserole with glass lid, $79.95.

The variety of cookware available nowadays is staggering. The potential buyer must evaluate such obvious features as style, shape, size, weight, and overall quality, which can range from poor to very good. These factors are important, certainly, but when choosing the right cookware for your needs, focus primarily on intended use.

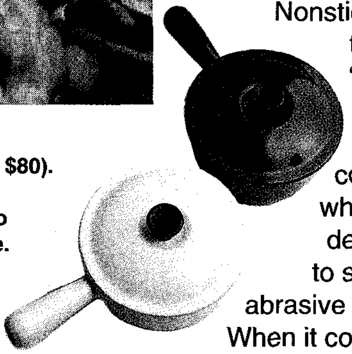
● ●

There are two types of cooking: dry and wet. You are dry cooking when you sauté a piece of meat, brown poultry bones, or cook a roast of veal; you are wet cooking when you prepare a stock, make a soup, or boil water to cook spaghetti. These two different cooking methods require metals with different properties.

For dry cooking, you want pans made of metals with good conductivity. Thick copper, preferably with a stainless-steel liner to prevent discoloration, is excellent, although copper is heavy, requires polishing, and is very expensive.

Another good, less expensive alternative is heavy aluminum that is anodized to prevent discoloration. Cast iron is acceptable for dry cooking, although it tends to discolor some ingredients, especially in sauces. Enameled cast iron has its good points; it provides slow, uniform heat for stews and casseroles and, since it is usually available in a range of colors, is attractive enough to bring from the stove to the table. Handle these pots carefully, however; the enamel may chip if the pot is dropped or banged against a hard surface.

The one-quart Le Creuset saucepan, $29.95 (regularly $80).

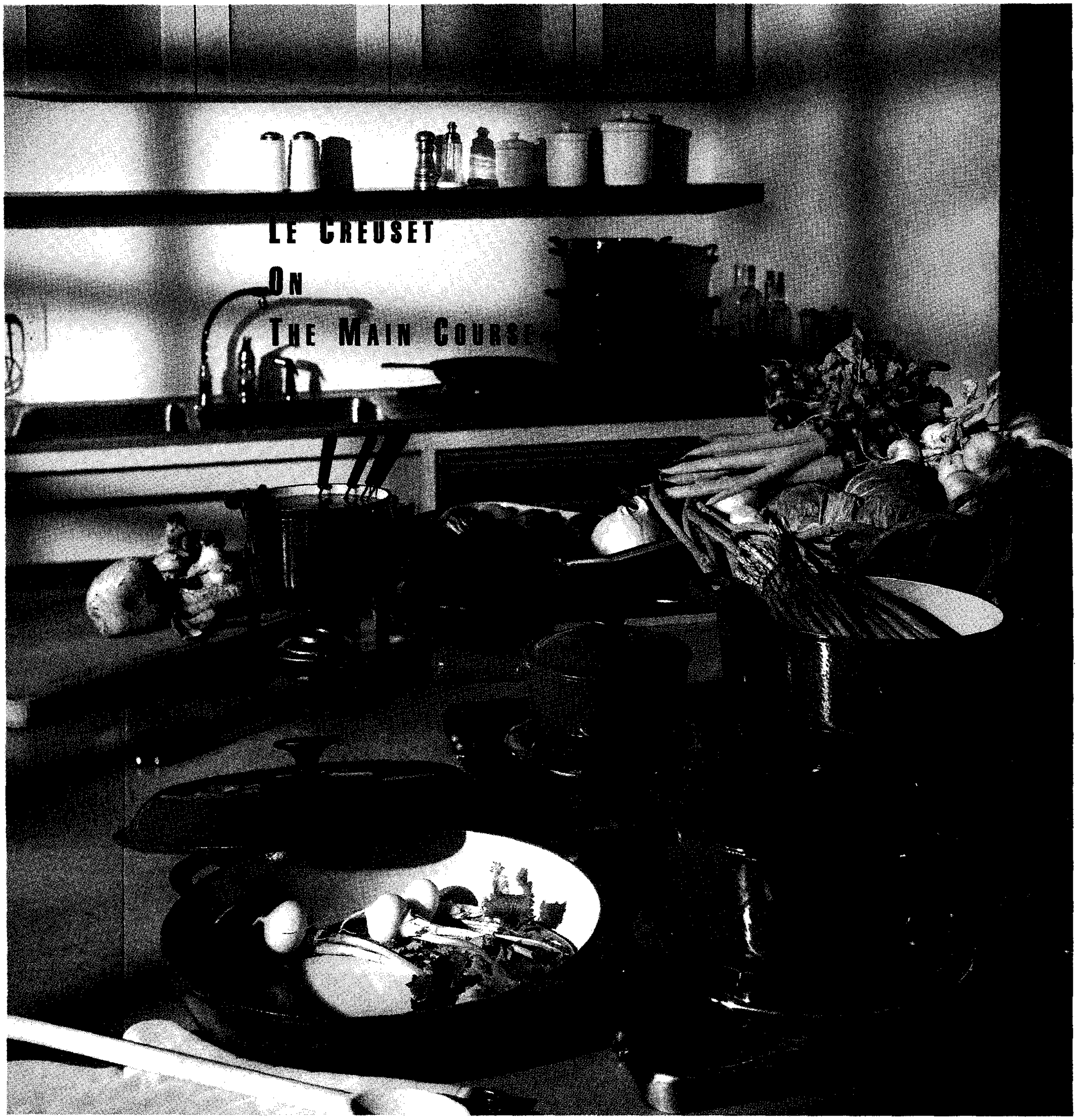


Le Creuset cookware is also available in green and white.

Stainless steel is good too, provided it is sandwiched around aluminum or copper that not only covers the bottom of the pan but extends up the sides as well.

Nonstick skillets, especially those with a "permanent" nonstick coating, are useful when you want to cook without fat or when you are preparing delicate foods that tend to stick. But avoid using abrasive utensils with them.

When it comes to wet cooking, light, easy to clean vessels are best. Stainless steel is ideal, followed by enameled cast iron and stainless steel–lined aluminum.



The Beauty Of French Cooking

Le Creuset introduces its newest pieces at Bloomingdale's. Come see the largest assortment in the country.

- Round ovens: 2 qt., orig.* 100.00, **NOW 59.95**
  4 1/2 qt., orig.* 130.00, **NOW 99.95**
  5 1/2 qt., orig.* 150.00, **NOW 129.95**
  7 qt., orig.* 170.00, **NOW 139.95**
- Oval ovens: 5 qt., orig.* 150.00, **NOW 129.95**
  6 1/2 qt., orig.* 180.00, **NOW 149.95**
- 10" skillet, orig.* 70.00, **NOW 54.95**
- Reversible grill, orig.*100.00, **NOW 69.95**
- Rectangular baker, orig.* 120.00, **NOW 99.95**
- Fondue, orig.* 140.00, **NOW 109.95**
- 3 1/2 qt. casserole, orig.* 150.00, **NOW 119.95**

Not all styles in all stores. *Intermediate price reductions may have been taken prior to this sale.

Le Creuset cooks as beautifully as it looks. Excellent cast iron cookware, handsomely covered with a vitreous enamel coating, goes from the oven to the table with impressive style. Famous for its enduring quality and heat retention, Le Creuset is made in France where magnificent masterpieces begin.

TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. CR309.

bloomingdale's

Cuisinart
On
The Main Course
Cuisinart
PREPARATION CENTER
ON
OFF-PULSE

Cuisinart, the whiz that works wonders in the kitchen. To make light work of every task, Cuisinart appliances are the most efficient over-the-counter investments. To make brilliant culinary impressions, Cuisinart cookware is the professional to trust and the beginning of great gourmet creations.

The Culinary Expert

Cuisinart saves chefs at home time, labor and money. It's the state-of-the-art in food preparation:

- Professional Food Prep Center with 14 cup capacity orig.*350.00, **NOW 299.95**
- Cuisinart Cookware. Gleaming 18/10 stainless steel cookware with copper discs sandwiched in the base for excellent heating.
- 7-pc. set: 10" skillet, 2 qt. covered saucepan, 7 qt. covered stockpot and 3 1/2 qt. covered dutch sauté, if purch. sep. 490.00, **NOW 349.95**
- 1 qt. saucepan, reg. 80.00, **NOW 39.95**
- 7" skillet, reg. 60.00, **NOW 19.95**

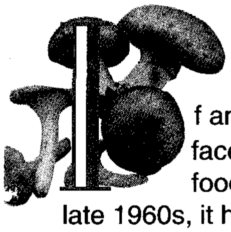
On 6, New York. And in all our stores.

bloomingdale's TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. CR309.

the main course

A GUIDE TO GOURMET COOKING

THE FOOD PROCESSOR

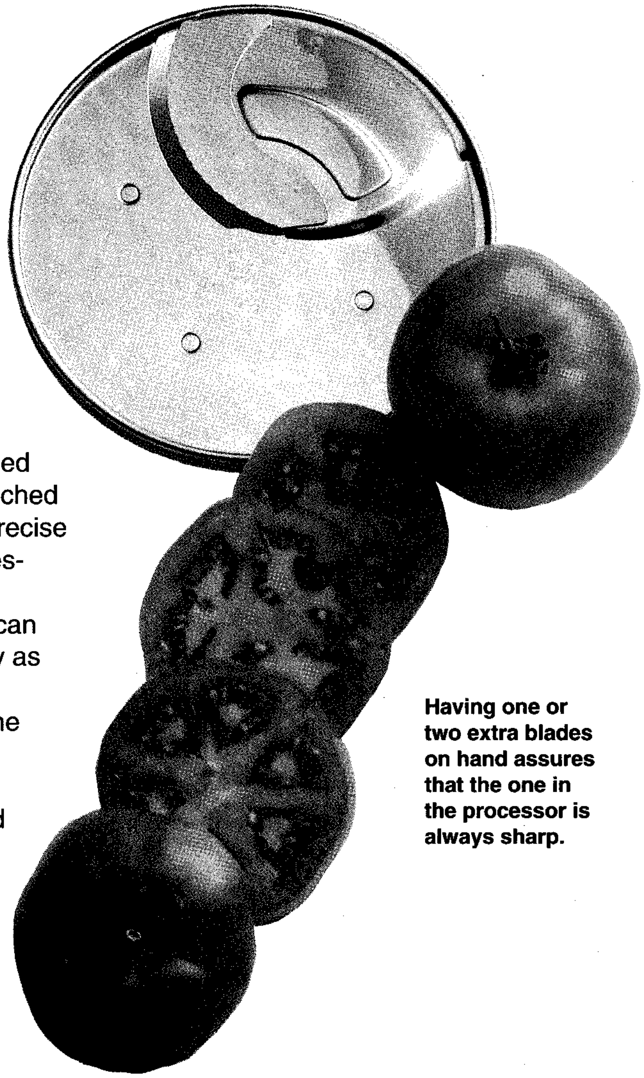


If any single piece of equipment has changed the face of cooking in the past 20 or 25 years, it is the food processor. Since its first appearance in the late 1960s, it has been opening the doors of the home kitchen to recipes that could previously only be prepared by professional chefs.

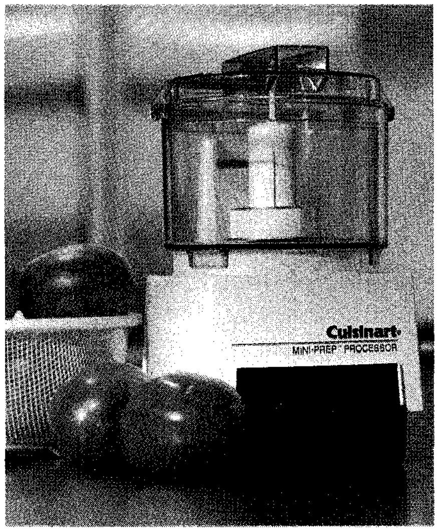
I can well remember the steps involved in making a pike quenelle when I was working as a chef in Paris 30 years ago. The fish was first pounded in a mortar with a pestle, then pushed through a fine screen with a wood mushroom, and, finally, enriched with cream that was added tablespoon by tablespoon until a precise texture was achieved. The process was so difficult, a nonprofessional would not even attempt it.

The food processor has changed all this. The ingredients can be combined within seconds for a quenelle that is in every way as good as its predecessor. The world of mousses, cold soufflés, pâtés, vegetable purées, and the like has entered into the home kitchen, thanks to the food processor.

Through the years, these devices have become more sophisticated and more versatile. They do more than chop and grind now; they slice, shave, and julienne, as well as whip eggs and knead bread, essentially serving as a sous-chef in the kitchen.



Having one or two extra blades on hand assures that the one in the processor is always sharp.



Cuisinart Mini-Prep Processor, $39.95

From the several sizes of food processors on the market, choose the one that best meets your needs. Be sure that all parts for the processor you select are dishwasher safe and that the machine has a strong, sturdy motor that can handle heavy-duty jobs without damaging the blade.

The tiny food processors known as mini-chops are extremely useful. I use mine to grind spices and chop peppercorns, coriander seeds, and dried herbs like bay leaves and thyme. Processed with a little water, fresh herbs emerge as a purée that makes a great last-minute addition to fish sauces and soups.

Peels of lime and lemon are turned into a fine mixture that is ideal for flavoring buttercreams or cakes, or for use in marinades for meat, poultry, or fish.

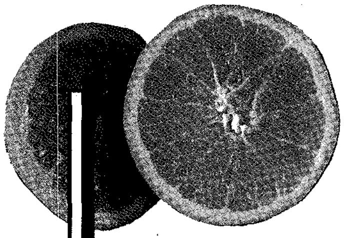
the main course

A GUIDE TO GOURMET COOKING

ELECTRIC APPLIANCES

CAPITAL BLEND
COFFEE BEANS 59th ST BLEND
COFFEE BEANS P.M. BLEND
COFFEE BEANS A.M. BLEND
BRAUN
COFFEE BEANS CHICAGO BLEND
COFFEE BEANS HOUSE BLEND
COFFEE BEANS DECAFFEINATED CHOCOLATE RASPBERRY
BLOOMINGDALE'S

Bloomingdale's coffee by First Colony Coffee & Tea Co.; Braun Coffee Grinder (KSM4), originally $25.00, now $19.95.



I have a coffee grinder plugged in next to my coffeemaker, which I can now program to turn on at the hour of the day when I get up. What could be better first thing in the morning than the smell of freshly ground, freshly brewed coffee? Both pieces of equipment are sleek, aesthetically pleasing, light, easy to wipe clean, and all their removable parts are dishwasher safe.

Along with my morning coffee, I like freshly squeezed juice, and a juice extractor makes this a cinch to prepare. This appliance also helps in my cooking:

I use it to extract juices from vegetables, like carrots and zucchini, as well as herbs, like chives. These vegetable and herb juices can be used to create light, delicate sauces that go well with fish or lightly grilled pieces of meat as part of a healthful cuisine.

A hand blender, which also mixes, whips and whisks, is helpful. Since it can be placed directly into a pot of soup that needs puréeing, it saves on both time and cleaning chores. Rinsed momentarily under water, it is ready again for immediate use.

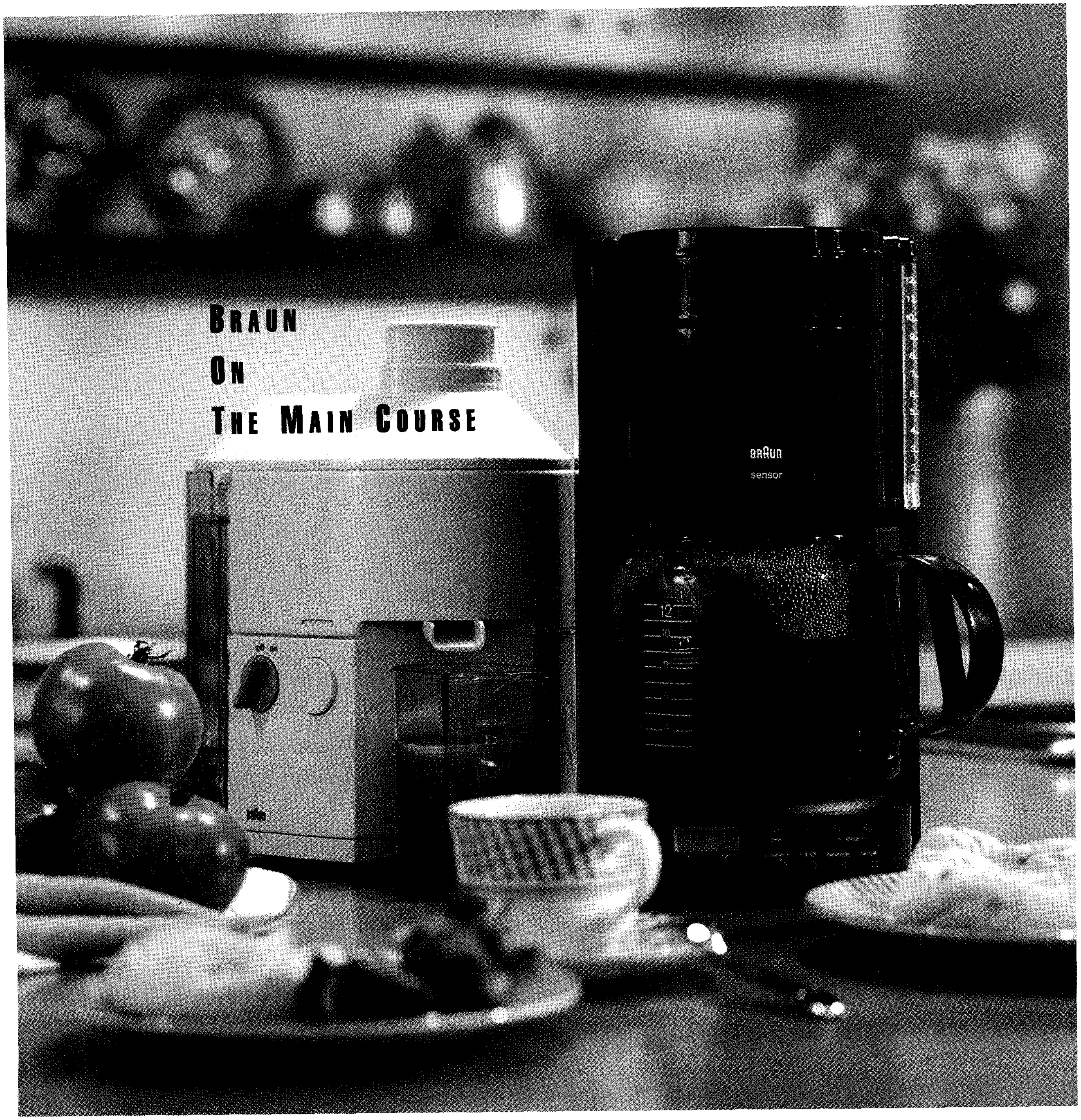
The large mixer in my kitchen is an essential component in the making of cakes as well as larger quantities of heavy doughs that have to be mixed slowly and so react better to a mixer than a food processor. To further simplify your tasks in the kitchen, a mixer usually comes with a whisk, a flat paddle, and an attachment for grinding meat for pâtés. Make sure you buy a sturdy, high-quality machine; this is a once-in-a-lifetime purchase and you shouldn't try to economize.

A good toaster oven is excellent in the kitchen, and very handy and helpful when you are cooking in small quantities or want something cooked quickly. The oven should be big enough, however, to hold a gratin dish you want browned or broiled on top. For a small family, this is a great electricity saver used in place of a large oven.

There are all kinds of electric knife sharpeners. Be sure to select one that turns slowly enough so it doesn't damage your knives and that has three stones: a coarse one to grind the metal, a less coarse one to sharpen it, and a fine stone for final honing of the blades.

Electric ice-cream makers and pasta machines are part of today's kitchen. My wife adores her electric rice cooker and uses it to prepare Chinese and Japanese foods.

The world of electric appliances is getting bigger and more sophisticated every year. There are appliances now for practically any chore, and you must choose the ones that will be useful for you in the kitchen.



There's plenty of power behind Braun's good looks. Sleek contemporary designs engineered to a mighty source of efficiency to brew, blend and juice things up in the kitchen. Braun wakes up the world with the richest coffee and most flavorful juice with state-of-the-art push-button technology.

The Power In The Kitchen

Braun and beauty in abundance. We feature the entire line of Braun coffeemakers, coffee grinders and juice extractors, now at special savings.

- Juice extractor (MP80) for the freshest vegetable and fruit juice without the pulp. Orig.*120.00, **NOW 89.95**
- Coffee grinder (KSM4) orig.*25.00, **NOW 19.95**
- Aromaster 12 cup coffeemaker with programmable timer, gold-tone filter and flavor-seal carafe. In black or white. (KF850). Orig.*130.00, **NOW 99.95**

*Intermediate price reductions may have been taken prior to this sale.

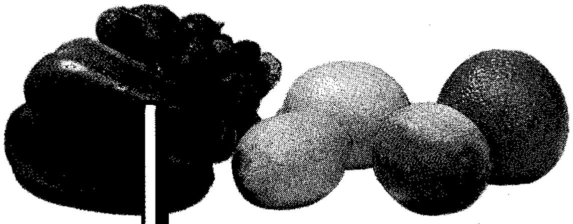
On 6, New York. And in all our stores.

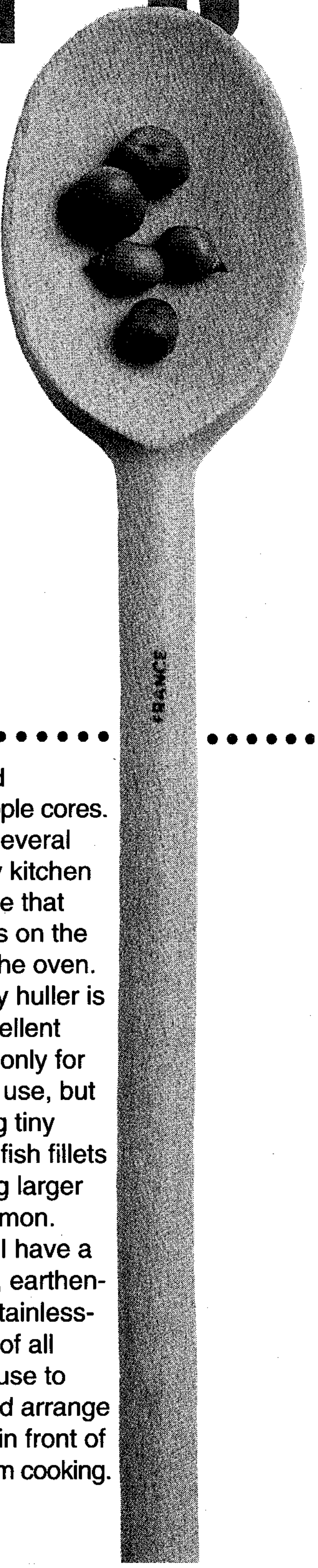
bloomingdale's

TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. BR309.

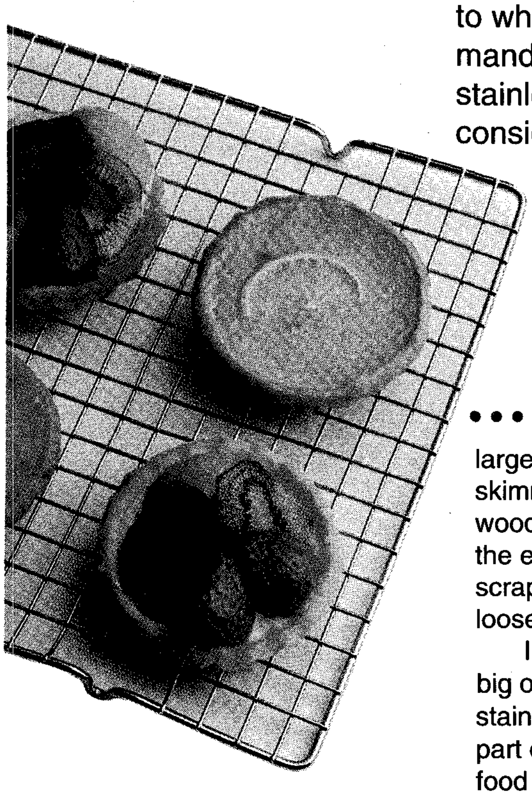
the main course

A GUIDE TO GOURMET COOKING GADGETS





There are differences of opinion as to what constitutes a gadget. A mandoline, which is a sophisticated stainless-steel slicer, would probably be considered a gadget by the average person, who would use it only occasionally. For a chef, on the other hand, the mandoline is an invaluable piece of equipment, an integral part of his professional kitchen.



Among the most useful of gadgets is the pepper mill, and you should have at least two of these, one for black and one for white pepper. Good rubber spatulas, a few stainless-steel whisks, several double-mesh strainers, tongs, and metal spatulas are all essential. A couple of good screw/pull-type corkscrews and a few vegetable peelers are a must, along with a good pair of kitchen shears, a zester, large stainless-steel spoons, a skimmer, ladles, and a series of flat wooden spatulas, some rounded at the ends and some straight-edged to scrape the bottoms of metal pots and loosen mixtures that stick.

I prefer two salad spinners, a big one and a small one. A large stainless-steel colander should be part of your kitchen, too, along with a food mill [illegible] suggest a mill with sloped rather than straight sides and removable screens of different sizes so you can strain and purée anything from raspberries to tomatoes.

I could not live without measuring spoons and cups, and recommend having one series in stainless steel for measuring dry ingredients and another in glass for measuring liquids. My metal measuring spoons have a sharp edge that makes them useful for hollowing out artichoke bottoms and removing apple cores.

I have several timers in my kitchen to remind me that something is on the stove or in the oven. A strawberry huller is another excellent gadget, not only for its intended use, but for removing tiny bones from fish fillets or for boning larger fish, like salmon.

Finally, I have a set of glass, earthenware, and stainless-[illegible] bowls of all sizes that I use to organize and arrange ingredients in front of me while I am cooking.

COPC
ON
THE M
CAKE
FLOU

Little things mean a lot when it comes to kitchen equipment. Trust Copco/Rowoco to furnish all the beautiful basics essential to the working kitchen with delicious results. Updated, streamlined, styled to display right at your fingertips, good help in the kitchen is easy to find all along The Main Course.

All The Right Stuff

All the essentials your kitchen will ever need from the best names in the business:

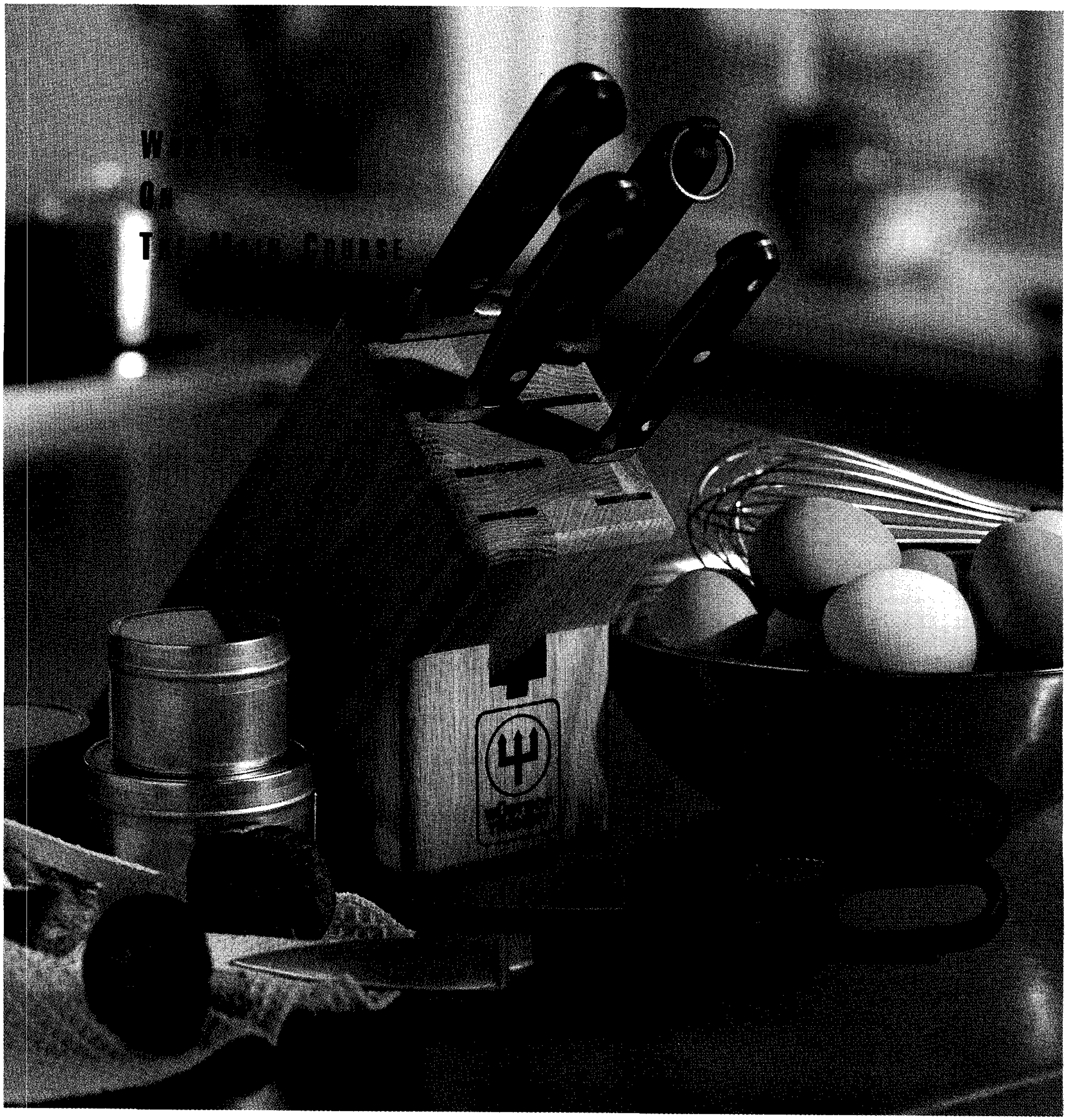
Copco: Revolving utensil caddy in black or white, **27.50**
Salad spinner in black or white, **12.50**
Chopping bowl, white, **12.50**
Revolving spice rack in black or white, **27.50.**

Rowoco: Peugeot pepper mills in natural wood or walnut, **37.50-42.00**
Perfect pepper mill, **15.00**
Mezzaluna, **12.50**
Greater grater, **9.00**
Rolling mincer, **12.50**
Wooden spaghetti rake, **2.50**
Wooden spoons, **2.00-2.50**
Wilton: Cookie sheet, **19.95**
Square 8" cake pan, **18.00**

On 6, New York. And in all our stores.

bloomingdale's

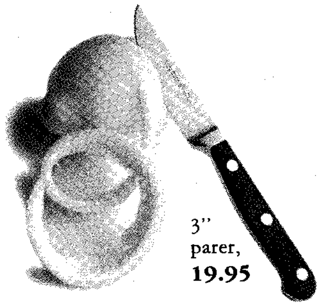
TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. CR309.



The Cutting Edge

We offer the entire line of Wüsthof professional cutlery—it's the sharpest side of The Main Course.

- Introducing the new 7-pc. set: 3 1/2" parer, 8" bread, 9" steel, 8" carver, 8" chef, 7 1/2" kitchen shears and oak storage block, if purch. sep. 343.00, **NOW 219.95**



3" parer, **19.95**

Even the most famous chef is nothing without the best knives. Wüsthof is the name that can cut it in professional circles. Precision instruments crafted in Solingen, Germany, every Wüsthof fully forged high-carbon stainless steel knife undergoes a 38-step process to achieve perfect balance and edge.

On 6, New York. And in all our stores.

TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. WU309.

bloomingdale's

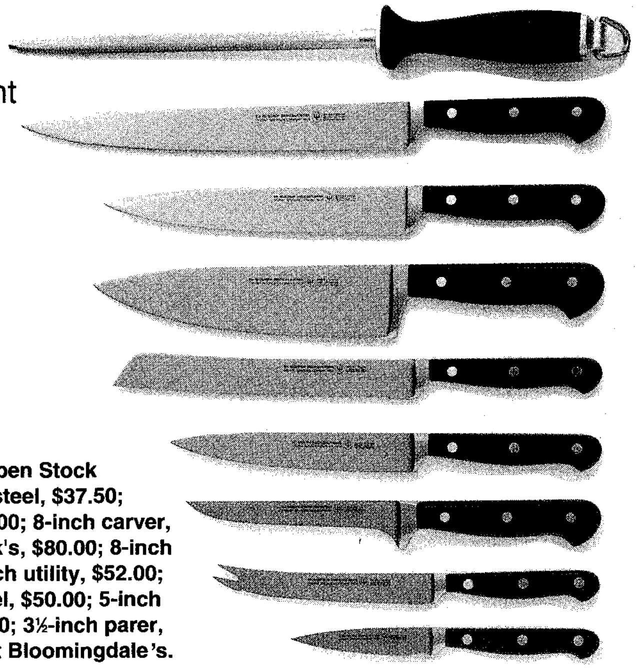
the main course

A GUIDE TO GOURMET COOKING

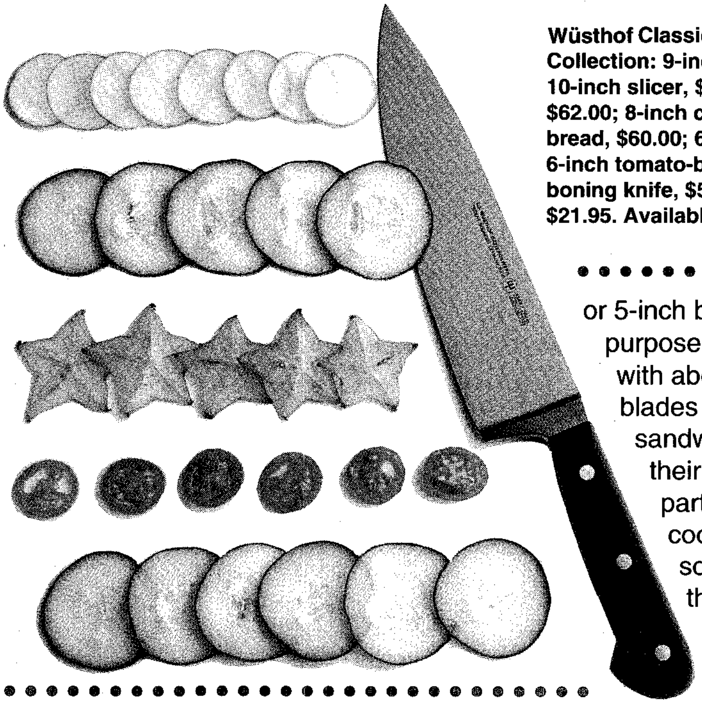
CUTLERY & UTENSILS

I am a knife freak and have knives in all different shapes and sizes. They all have one thing in common, however—they are sharp. A sharp knife is an extension of your finger and can do a great deal; a blunt knife is dangerous and will often slide or catch and end up cutting your finger.

Today, the best knives are made of high-carbon steel. These are dishwasher safe and have a ground, sharp-cutting edge.



Wüsthof Classic Open Stock Collection: 9-inch steel, $37.50; 10-inch slicer, $82.00; 8-inch carver, $62.00; 8-inch cook's, $80.00; 8-inch bread, $60.00; 6-inch utility, $52.00; 6-inch tomato-bagel, $50.00; 5-inch boning knife, $55.00; 3½-inch parer, $21.95. Available at Bloomingdale's.



Make certain that if the knives you select have a wide bolster, the handle is either riveted through or otherwise securely attached to the blade. Saving money should not be the main concern when buying knives; a good knife will last you for the rest of your life.

I basically use three sizes of knives: small paring knives with 4- or 5-inch blades; all-purpose utility knives with about 7-inch blades (also called sandwich knives if their blades are particularly thin or cook's knives if somewhat thicker); and larger cook's knives with blades that are anywhere from 8 to10 inches long. The length of the blade of a cook's knife should be determined by the width of the hand of the person using it and how it feels when held.

In addition to these three essential knives, I have another fifty or sixty knives I use occasionally, including a large, heavy cleaver in stainless steel that I use to break meat bones, crush ice, or pound meat. I also have a long slicer with a serrated edge and use this for cutting long strips of smoked salmon and slicing bread, ham, or tomatoes, for example.

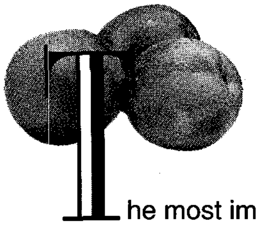
Since keeping knives sharp is imperative, you need a sharpening steel. Remember that a sharpening steel does not really sharpen a knife; it just *keeps* it sharp. The cutting edge of a knife is made of teeth that tend to get out of whack when the knife is banged against a cutting board.

The sharpening steel will realign the teeth and make the knife sharp again. After a knife has had a lot of use, however, these teeth will disappear entirely. Then, another type of sharpener is required.

the main course

A GUIDE TO GOURMET COOKING

BAKEWARE



The most important tool of the baker is a good-quality oven with uniform heat—no hot spots.

For most of my bakeware needs, from jelly-roll pans to rimmed and rimless baking sheets, I prefer thick, heavy aluminum with a smooth, polished surface, which tends to release food better. A couple of thick aluminum pans with a nonstick surface are essential, too, when baking cookies that are particularly difficult to release from conventional pans.

Quiche or tart pans with removable bottoms are good to have on hand. The bottoms can be used as large spatulas for lifting and moving cakes or delicate tarts. Metal rings or rectangles in aluminum that sit on baking pans are ideal for custard or fruit tarts, while springform molds are a must for cheesecakes or Génoise. Thick, flat, steel baking pans or the variety used in professional kitchens are good, but will eventually warp and get rusty, and then need replacing.

Freshly baked tarts and pies add an irresistible finish to a homemade meal.

I also have a series of tiny round and oval nonstick tart pans that are quite useful for making miniature pastries. Pie plates with a sloping side in aluminum or Pyrex are traditional requirements for fruit pies.

Muffin pans with a nonstick surface are an important item, as are sturdy, stainless-steel measuring spoons and cups. A sifter is another bakeware product I use often, for sugar as well as flour; and for the baking of thick-crusted bread or pizza, an earthstone placed in the oven gives a good result.

A pastry bag of about 16 inches in an easy-to-wash plasticized material is good to have, along with a few aluminum tips—some plain, some fluted—for use with it. Pastry crimpers and cutters are useful, as are pastry brushes with natural bristles, and dough scrapers.

Stainless-steel graters for nuts and lemon rind are also useful items. Be sure you have a heavy wood (preferably boxwood) French (club-type) rolling pin, and some round as well as rectangular cooling racks so your cakes and tarts don't get soggy as they cool.

I use three thermometers in my baking: one monitors the oven temperature; the second (a mercury thermometer) checks the temperature of liquids, like sugar syrup and custard cream, as they cook; and the third is an instant thermometer that can be inserted into cakes or thick creams.

PROFESSIONALS
ON
THE MAIN COURSE

Equipment the professionals kept to themselves until now. Those in the know are familiar with the professional ways of Kaiser bakeware and Berndes cookware. The best of Germany is raising taste levels in American kitchens with the highest quality and no-frills excellence. *On 6, New York. And in all our stores.*

Pretty Hot Stuff

Bloomingdale's is foremost in America to feature these professionals preferred by Europe's best chefs:

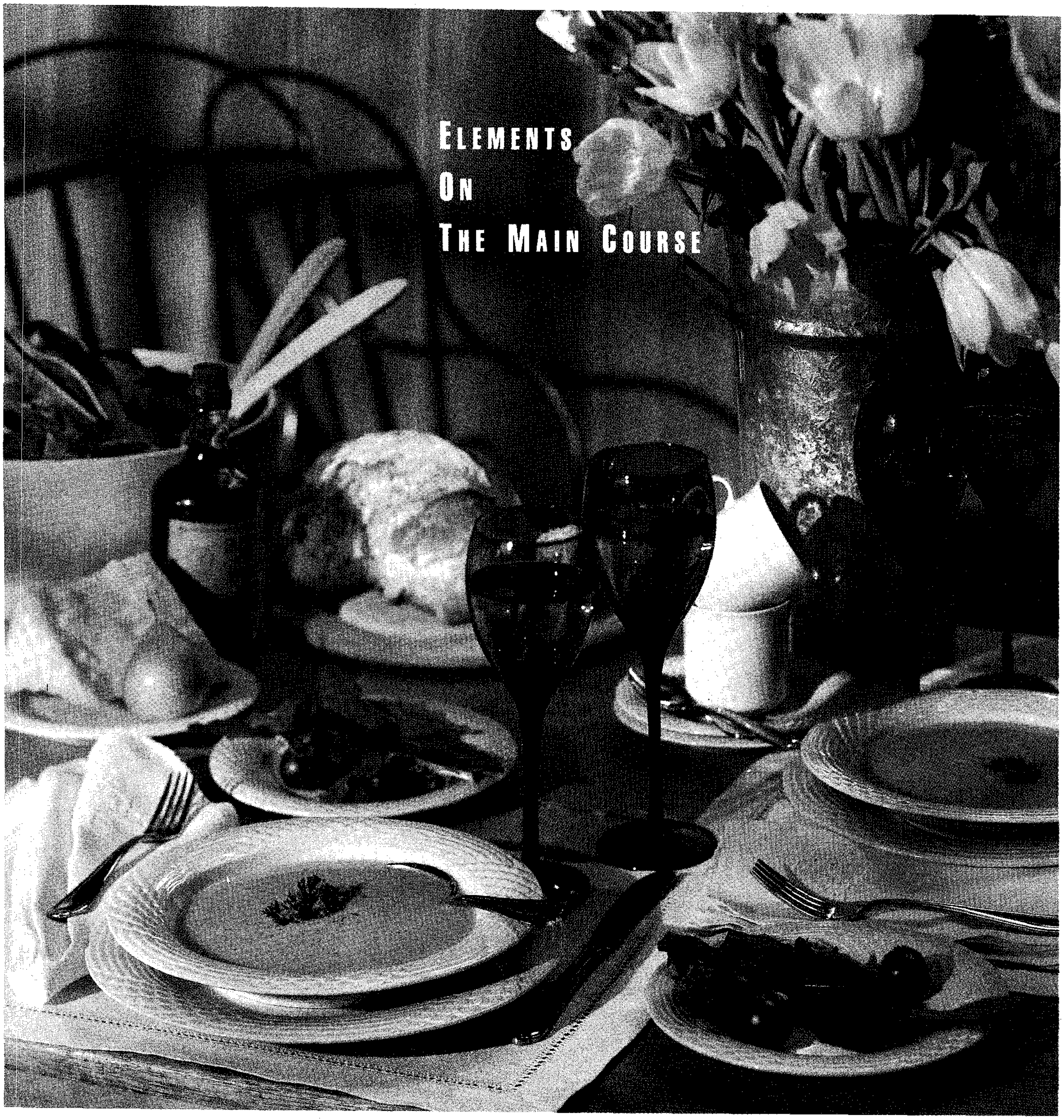
Berndes Cast Iron Professional Non-Stick Cookware:

- 7-pc. set: 9" skillet, 2 qt. covered saucepan, 10 1/4" covered sauté, 4 1/4 qt. covered dutch oven, if purch. sep. 365.00, **NOW 249.95**
- 11" grill pan, **80.00**
- 8" skillet, reg. 40.00, **NOW 19.95**
- 11" sauté, **115.00**

Kaiser La Forme Non-Stick Bakeware:

- 9" springform, **32.95**
- 8 1/2" bundform, **35.95**
- 9" round cake pan, **15.00**
- 11" heart flan pan, **27.00**
- 12 cup muffin pan, **25.95**

bloomingdale's TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. KB309.



Create the mood. Make every meal a special occasion. Entertain on a grand or simple scale. The choices are impressive. All the latest trends, favorite classics, the brightest, the prettiest, the most exclusive, the best of the best—all in one locale to coordinate with perfect ease to set a table like no other.

Beautiful Table Manners

Well versed in the social graces, Bloomingdale's presents the best table partners set to entertain.

- Solitare white porcelain 45-pc. service for 8, orig.*133.00, **NOW 99.95**
- Knot stainless 44-pc. service for 8, orig.*160.00, **NOW 119.95**
- Orchard ceramic pitcher from Italy, **36.00**
- Woodbury handmade salad set, **100.00**
- Green or amethyst handblown stemware, **6.95 each**

On 6, New York. And in all our stores.

*Intermediate price reductions may have been taken prior to this sale.

bloomingdale's

TO ORDER PHONE TOLL FREE (800) 777-4999 24 HOURS A DAY/7 DAYS A WEEK. REF. NO. TT309.

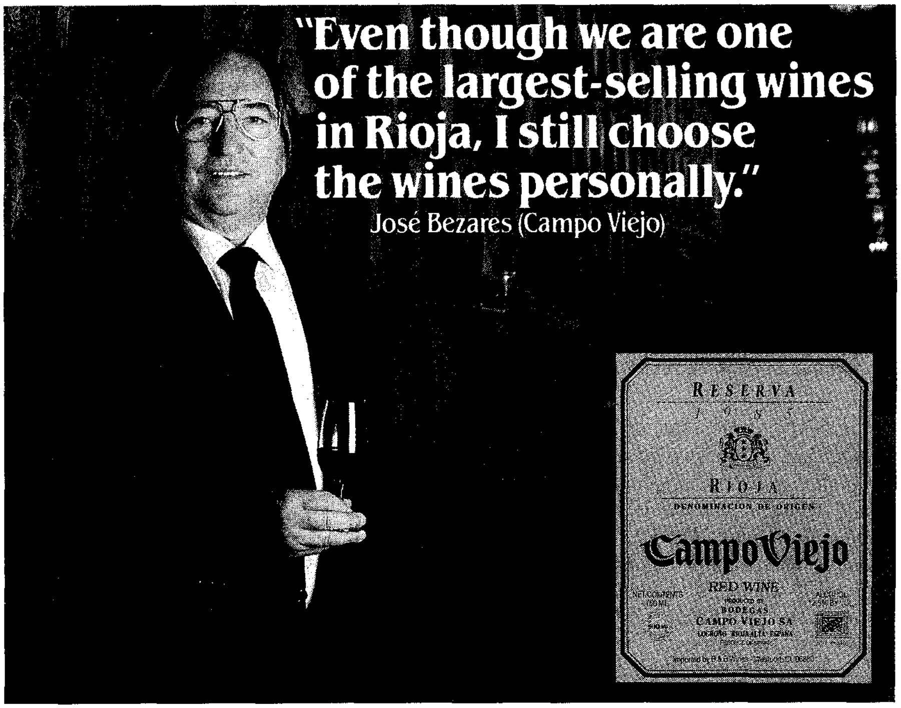
(Continued from page 56)

walks in the woods through the night—but the dawn comes up gray. The young theater actor Sam West, handsome but with a crestfallen manner, treads through his marbled insurance office bent over slightly, as if ready to mop the floor with his drooping Edwardian mustache. A certain animal spirit, below the surface but not quite dormant, saves him from obsequiousness, postponing his doom.

Ruth Wilcox dies, and Mr. Wilcox, who is perhaps 55, proposes marriage to Margaret, and she accepts him. It is a strange, uneasy match, a battleground of the forces of power and sensibility. Emma Thompson is playing not Lady Macbeth but a person of radiant sanity. How do you make intelligence exciting? Margaret has taken her cause to the heart of the enemy, whom she loves, and everything Thompson does in relation to Hopkins—a challenge here, a retreat there—is dramatic. A mere smile, at the right time, is a major act. In all, I cannot think of a more appealing person in recent movies. Hopkins, clipped and alert, moving in a sudden, jerky way that suggests great violence, is the essence of virile, insensitive middle age. His performance is heartbreaking because Henry, though intelligent, suffers from a specifically masculine limitation. He cannot give up his power.

The main point of contention between them is, of all things, Leonard Bast. Because of a casual remark of Henry's, Leonard walks away from his job, then loses his new job and is impoverished. The Schlegels, particularly Helen, think Henry has some responsibility for him. Before seeing Helena Bonham Carter, I would have bet that a tiny actress with no appreciable neck could not credibly play passionate women, but Bonham Carter literally leans into the role, and she extends herself; her eyes have grown more urgent, her pale coloring more extreme. After some furious melodrama—a death, a baby—there is something like the reconciliation of the classes. England is saved, but just barely.

James Ivory has become the master of English manners, from tearoom to garden to bedroom and back again; he's also become master of the emotions underneath the manners. The sudden, repeated fades to black in the middle of key scenes are thoroughly alarming, a heartbeat starting and stopping. The Merchant-Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone have made their powers of observation almost frighteningly acute. *Howards End* is poised and intense; it meets the challenge of Forster's intellectual rigor, his sense of the deep peril of social existence. In earlier days, Merchant Ivory Productions seemed to be riding on its culture without coming close to art, but no one can now say they haven't made it; no one can now deny them a place at the banquet table. ■


"Even though we are one of the largest-selling wines in Rioja, I still choose the wines personally."
José Bezares (Campo Viejo)
RESERVA
RIOJA
DENOMINACION DE ORIGEN
Campo Viejo
RED WINE
BODEGAS
CAMPO VIEJO SA

By using only the classic winemaking styles of Rioja, Señor Bezares has created Campo Viejo— a unique wine deep in color, with a well-rounded taste and crisp finish. His insistence on personally choosing the best wines in each vintage and overseeing the selection of grapes has helped make Campo Viejo the largest seller in Rioja. Discover Campo Viejo, and uncork 2,000 years of history from one of Europe's oldest and finest wine regions.

The Rioja Reds. Made by wine lovers for lovers of wine.

Bodegas y Bebidas USA, Inc., Westport, CT 06880 © 1991 Wines of Spain

Mamma Leone's

COMPLETE DINNERS FOR $19.95
AND POST THEATRE SUPPER
AT THE MILFORD PLAZA
44TH STREET WEST OF BROADWAY 586.5151

Le MAX
French Bistro &
Contemporary American
Moderate Prices
147 West 43 St.
212-764-3705/6
Open 7 days noon-midnight
Pre-Theater Prix Fixe Dinner • Sat/Sun. Brunch

La Veranda
Theater Goers Haven
Pre Theatre Dinner $19.95
Elegance at Moderate Prices
FREE PARKING 5 P.M. to 1 A.M.!
163 W 47th St. NYC • 212-391-0905

El Faro
823 GREENWICH ST • 929-8210
RATED ★★★ N.Y.TIMES
ENJOY AN AIR OF AUTHENTIC SPAIN
LUNCH & DINNER 7 DAYS
THE OLDEST SPANISH RESTAURANT IN NEW YORK

Why should you go to an Italian restaurant ?

a. you love red wine

b. you love pasta

c. you can't drive to Italy

Ristorante Capriccio

33 East 61st Street
Manhattan * (212) 759-6684

For Italian cuisine at its best and private party rooms, bring the American Express® Card to Capriccio.

AMERICAN EXPRESS Cards

© 1991 American Express Travel Related Services Company, Inc.

Television/John Leonard

BOY WANDER

“. . .Camels! Peasants! Bolsheviks! *Young Indiana Jones* hits the road; Norman Lear comes back to his senses, including humor. . .”

BY THE START OF THE SECOND HOUR OF **Young Indiana Jones and the Curse of the Jackal** (Wednesday, March 4, and Saturday, March 7; 8 to 10 P.M.; ABC), a teenage Indiana (Sean Patrick Flanery) is already wearing his signature black hat and is about to discover his signature whip, in the middle of the Mexican Revolution, in the service of Pancho Villa (Mike Moroff), when he ought to be in high school. And this is a hoot: Till he got to Mexico, Young Indiana had been a tiresome nine-year-old named Henry (Corey Carrier), running around among pyramids with T. E. Lawrence of Arabia (Joseph Bennett), in a pukka sahib helmet, saying things like “It must have been fun to be a Pharaoh!”

Of course, being a Pharaoh may never have been all it was cracked up to be; even before you died, you knew they were going to loot your tomb. And revolutions are disillusioning, too. Young Indiana, after some nasty experiences with Black Jack Pershing and a blood-crazed Patton, will leave the land of the Aztecs, the serpent, and the cross for derring-do in Europe, where they are fighting a nobler war to end all wars and make the world safe for democracy, just in time for the next episode on March 11 of George Lucas’s *The Young Indiana Jones Chronicles;* but not before, with some Frito Banditos, he has stormed William Randolph Hearst’s hacienda and recovered the sacred jackal with the eyes of fire and the hieroglyphic curse that was stolen so many years ago from Howard Carter’s own dig, where the Bedouin natives were excitable and superstitious.

This is having your imperialism and eating it too. I think we can expect Indiana’s being equally disillusioned by the Great War. What Lucas seems to have in mind is a young hero who goes on being youthful and heroic in spite of the twentieth century, as if absolutely positive the next barricade will prove worthy of his idealism. We are promised locations of rip-snort in Peking and the Congo, at Verdun and Petrograd. If they’re anything as wonderfully realized as Egypt and Mexico in the two-hour pilot, the eye, at least, will be delighted. Not since *I Spy* will a TV series have spent so much time and money on the road. As much attention’s lavished on the iconography as on the obvious tourist attractions. Camels! Peasants! Bolsheviks!

SMELLS LIKE TEEN SPIRIT: *Young Indy teams up with Pancho Villa.*

After the Bolsheviks, who knows? Why not a hobnob with Zelda at the Plaza and Joyce in Trieste? Or *Young Indiana Jones and the Teapot Dome Scandal*? But please disregard those trade rumors that the Lucas TV series is a disappointment. What it doesn’t do is overwhelm us, as the Harrison Fords did in movie theaters. The fact of the matter is that the Harrison Fords aren’t so overwhelming either when they show up on a small screen. Television has a way of deflating hot-air heroics; when you’re trafficking in cartoon balloons to begin with, there’s a hiss and fizzle.

Still, the mummy stuff is neat, and so are the scorpions, the Sphinx, and all those Zapatas. If nothing else, *The Young Indiana Jones Chronicles* should acquaint the youth of America, the MTV generation, with a time line for the century and a notion of the globe.

NEVER MIND WHAT NORMAN LEAR THOUGHT he was up to in the unlamented *Sunday Dinner,* and what he did to Robert Loggia and the rest of us while “T. T.” talked to God as if She were user-friendly, like a personal computer. (Whatever else God may be, She is not a buddy, nor a bunny rabbit.) Lear has come back to his senses, including humor. **The Powers That Be** (Saturdays, premiering March 7, 8:30 to 9:30 P.M.; thereafter, 8 to 9 P.M.; NBC) is self-assured about politics instead of cutesy about metaphysics and seems, on the basis of the first two episodes, to be on its slapstick way to saying something wry about polls and guns, with an acrobatic ensemble cast.

Imagine John Forsythe as a dim-witted U.S. senator, surrounded by careerists, anorectics, and manic-depressives. Imagine his discovering, almost in the middle of a speech endorsing cheese as the national snack food, that not only does he have an illegitimate daughter, left over from the Korean War, but that she’s also Jewish. (“Lipkin?” asks his wife. “Is that a . . . *Greek* name?”) Imagine Sophie (Robin Bartlett) moving in just as the senator learns he’ll have to run for re-election against a Hall of Fame football-hero paraplegic. Imagine that the senator’s son-in-law (David Pierce) so hates the extended family that, failing to staple himself to death, he shoots the senator between photo ops. . . . Well, it’s funnier than it sounds, because so much of the humor’s sight-gag physical and the timing of Eve

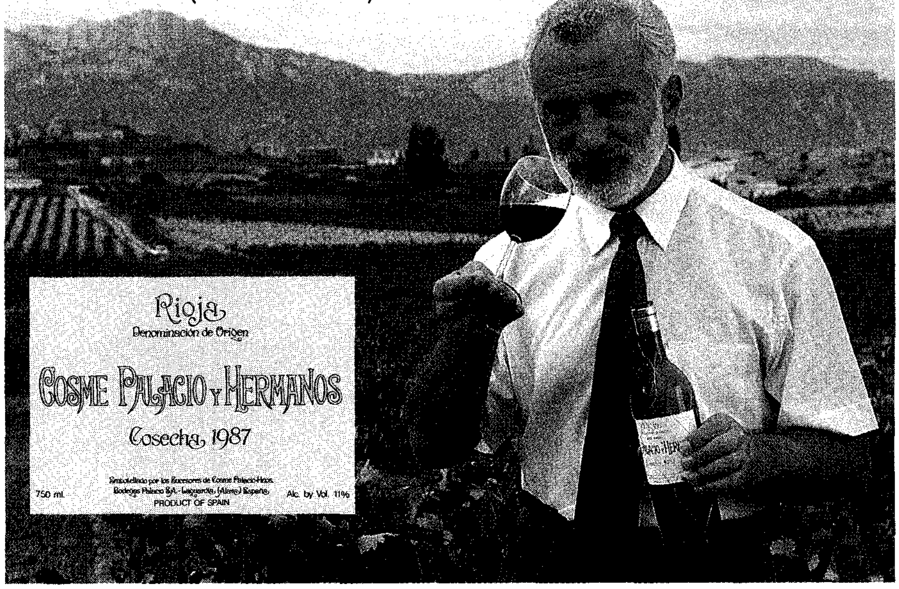
Photograph by Eddie Adams/ABC-Lucasfilm.

Gordon, Holland Taylor, Valerie Mahaffey, Peter MacNicol, et al. is perfect.

FAR MORE POINTED IS THE POLITICAL HUMOR in **A Bowl of Beings** (*Great Performances;* Wednesday, March 4; 10 to 11 P.M.; Channel 13), in which a trio of Renaissance Chicanos, calling themselves Culture Clash, explain in comic sketches why they are "confused and full of rage." Richard Montoya, Ric Salinas, and Herbert Siguenza take on and rough up Columbus, Cortés, and Taco Bell. Monty Python meets *La Bamba.* Wait till you've seen Che Guevara brought back by voodoo from the dead, to contemporary Berkeley, where they all want to know about his heavy breathing with Evita, and how he used to go up in the mountains and train gorillas like Sigourney Weaver. Besides jokes about Bob Dylan and Cesar Chavez, there's a "multicultural dream sequence" in which García Márquez writes something called *Love in the Time of Colorization,* and Madonna wants to play Frida Kahlo in the movie, and "ignorance breeds violence and Republicans." Culture Clash is *exactly* what Pat Buchanan is worried about.

In brief: FOR **In Sickness and in Health** (Sunday, March 8; 9 to 11 P.M.; CBS), Lesley Ann Warren withers away of multiple sclerosis, and Tom Skerritt's frazzled from caring for her, and single mother Marg Helgenberger moves in to help out. While what happens next is predictable, at least it's better than the recent craze of Killer Baby-sitter stories. These people can act all over Texas. . . . What makes the so-so thriller **Quicksand: No Escape** (Wednesday, March 4, and other dates; 9 to 11 P.M.; USA) worth watching is not so much the dilemma of a yupscale architect (Tim Matheson) who discovers himself sinking into bribery, blackmail, and murder as the pleasure of watching Donald Sutherland sleaze his way through the role of the ex-cop who so torments the architect. In bowling alleys, toy stores, striptease joints, or Las Vegas, slicked back like Pat Riley, coming on like Jack Nicholson as Mephistopheles, Sutherland is a goatish marvel. "Croissant," he says, "the fag doughnut." And you want to beat him with a tire iron. . . . I was at cross-purposes with the based-on-a-true-story **Grave Secrets: The Legacy of Hilltop Drive** (Tuesday, March 3; 9 to 11 P.M.; CBS). What worries Patty Duke, David Selby, David Soul, and Kimberly Cullum is that the real-estate creeps who sold them the land on which their brand-new houses stand didn't tell them they're on top of a graveyard called Black Hope, full of the angry ghosts of ex-slaves. Awful things happen to these nice white people, and of course they want to sue. But I was rooting for the restless dead—a return of History, like the Repressed. ■

"I use only new oak casks. They give my wine a truly delicate character."
Jean Gervais (Cosme Palacio)



Unlike most winemakers, Señor Gervais puts his wines immediately into new French Limousin oak casks. But his penchant for bottle aging soon after the oak aging has given his Cosme Palacio a rich flavor with a long finish and just a touch of oak. Cosme Palacio, yet another classical wine from one of Europe's oldest and finest wine regions.

The Rioja Reds. Made by wine lovers for lovers of wine.

Pasternak Wine Imports, Greenwich, CT 06830 © 1991 Wines of Spain

Authentic Neapolitan Cuisine.
Untouched by time.
Patsy's
OPEN 7 DAYS
236 West 56th Street (212) 247-3491

Fitzers
RESTAURANT
Continental cuisine
with an Irish flair.
How about Irish Smoked Salmon for starters and Bailey's Ice Cream as a finale? Casual. Intimate.
Private Parties from 15-60.
Major cards. Call for reservations.
FITZPATRICK MANHATTAN HOTEL
687 Lexington Ave. Between 56 & 57 St.
Open M-F Lunch 12-2:30 Dinner 5:30-10:30
Tel: 355-0100

MESA DE ESPANA
Authentic Spanish Cuisine
FREE PARKING from 6 PM
Monday to Friday / Wkends from 1 pm
LUNCH • DINNER • COCKTAILS
FLAMENCO GUITARIST
45 E.28 St. (bet Park & Mad) 679-2263

MONTE'S
Home-Made Pastas
and Regional Specialties
Lunch • Dinner • Cocktails
AE & Visa – Closed Tuesday
97 MacDougal St. Tel. 228-9194
Bet. Bleecker & W. 3rd 674-9456

Since 1926
FRANKIE & JOHNNIE'S
N Y Theater District
FAMOUS FOR
STEAKS AND CHOPS
Reduced Rate Parking Available
OPEN FOR LUNCH AND DINNER
269 W. 45 STREET • 997-9494

Delightful French Cuisine in the Theatre District
340 W. 46 ST
765-7374
AUGUSTE & MARCEL'S
ORIGINALLY OF CAFE du SOIR
le Rivage

Theater/John Simon

PIPSQUEAK'S PROGRESS, PLAYWRIGHT'S REGRESS

"*. . .Search and Destroy* will not bore. *Grandchild of Kings* does not work. *A Life in the Theatre* seemed fresher in 1977. . ."

MOUNTING TENSION: *Jane Fleiss and Griffin Dunne in* Search and Destroy.

HOWARD KORDER'S **Search and Destroy** owes much to Korder's mentor, David Mamet. Certainly its flaws are Mametian, but there is one virtue that does not come out of Mamet: our interest in what happens next. In a typical late Mamet play (see below), one may be interested in what is going on at a given moment, but it's hard to care about where anyone is headed. But Korder's hero, Martin Mirkheim, though sleazy and slimy, interests us. We want to know his future.

Why? Because con man and bungler that he is, he is so wrapped up in the idea of himself as a man of talent, vision, grandeur to whom recognition and rewards are due that he carries us with him. He does not fool anyone in the play: not his wife, who is leaving him; not his best friend, who won't back his moviemaking schemes; not the sinister guru whose book he wants to make a movie of; and not the IRS, to which he owes a pile. If we were fellow characters in the play, we would distrust him just as much; but looking in from the outside, we smile wistfully at so much absurd, fanatical faith in oneself. And we follow Martin even when, having failed at all else, he volunteers as a drug-dealer, third class.

Yet even here, for every step Martin takes forward, there are several back and also down. Kim, the smoothly mysterious, drug-using entrepreneur he hooks up with, proves an ambiguous Virgil through an indisputable inferno. The play moves nervously and cantankerously from brief scene to scene, with the most important developments often taking place in the dark cracks in between. And even where Korder does shine his light, we get mostly darkness made visible. The dialogue, Mametian in its false starts, indirections, devious obsequiousness, and tangential tantrums, has its own flavor nonetheless.

Here they are, the ranters and wheedlers, the suave and thunderous threateners, the inscrutable women who act dumb but know oodles, the little fish as ready to devour the big ones as to be devoured by them, all swimming in a sea of scams almost as treacherous to villain as to victim.

There are sharp, snazzy characterizations: Ron, the comic-frantic medium-size drug-dealer, superlatively rattled off by the stunningly mercurial Paul Guilfoyle; Dr. Waxling, sadistic head of a nebulous cult, snarlingly alive in Stephen McHattie's indelible cameo performance; two acrimonious wives nicely differentiated by Jane Fleiss; the bubble-headed bimbo who observes acutely, drolly delivered by Welker White; the various scumbags, each with his own well-defined vileness, as embodied by Arnold Molina, Thom Sesma, and Michael Hammond. At the center is Martin, magisterially interpreted by Griffin Dunne, as sinning as sinned against, but with his own brand of scurvy sublimity. And as Kim, his guide into the morass, Keith Szarabajka, impeccably groomed in both suits and sarcasm, elevates condescension to a high art.

What prevents *Search and Destroy* from becoming major theater is its ultimate superficiality. Not that of the author, to be sure, but that of his characters, whose fascination remains a façade. Even their mysteries are flashy rather than abyssal; behind the surface is the opposite, glittering surface, with not much in between. And the play's conclusion, though dazzling, seems arbitrary, manipulated. The sardonic, surprising twist remains unearned, ultimately incredible.

David Chambers has directed incisively and authoritatively, making fluid use of Chris Barnes's minimalist stage design and Chris Parry's insinuating lighting. With its flawless cast, *Search and Destroy* will not bore, but disturbingly entertain. Yet it never delivers that extra something—deeper awareness, final illumination—it keeps teasingly hinting at.

SOME YEARS AGO, PAUL SHYRE MADE A career of readings, often with distinguished casts, from Sean O'Casey's six autobiographical volumes, which Shyre adapted and directed. Unlike Shyre, who adhered to the then-popular format of actors on stools, Harold Prince, the new adapter-director, heads for the antipodes: environmental staging in the manner of his *Candide,* with the same designer, Eugene Lee, providing divers bits and pieces of Dublin on various levels of a vast space, and the spectators on uncomfortable wooden chairs scattered in sundry locations, often wedged in amid scenery and action that flows all around them.

Unfortunately, **Grandchild of Kings** does not work. O'Casey's life, though turbulent, is not especially epic, which is what this kind of theater demands. And O'Casey's prose is lyrical, rapturous, contemplative, and mocking by turns, but not essentially dramatic. It warms to being read aloud, but proves uncooperative, even recalcitrant, to being acted out. We get much singing, dancing, music-making,

Photograph by Martha Swope.

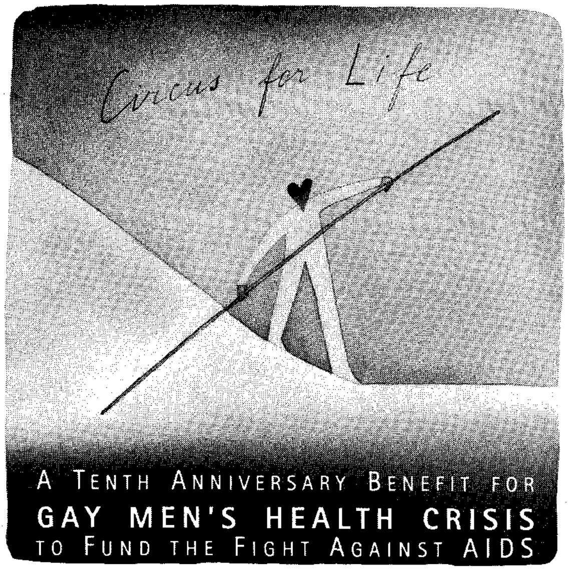
also crowd scenes and plays within the play, and rapt monologues by the old O'Casey as he watches his earlier selves, the adolescent Johnny and the youthful Sean. Family feuds, office intrigue, science versus religion, politics versus art, all sorts of eddyings and jostlings pop up during this rapid traversal of the first two volumes of the autobiography, with two more installments looming in the future. But it is much ado about something that reads better than it plays.

Most of the best moments are indeed a reading: old Sean's narration and commentary, evocatively delivered by the mellifluous Chris O'Neill; along with Pauline Flanagan, as Sean's determined mother, he is one of the two compelling presences. The rest, members of the Irish Repertory Theatre Company, either are not given enough to work with or do not know how to make the most of what they are given, though Ciarán O'Reilly has some fetching moments. But young Padraic Moyles is a colorless Johnny, and Patrick Fitzgerald an unwinning Sean: a portrait of the young man as not even a potential artist.

O'Casey has not fared well in American hands. The three most famous plays are revived periodically, but usually none too well. That leaves a goodly number of scarcely less fine plays by O'Casey never seen hereabouts. Hal Prince would have served the author and us much better if he had applied his not inconsiderable directorial talents to one of those.

DAVID MAMET'S **A Life in the Theatre** IS AT best a pleasant trifle, at worst lower-drawer stuff from a playwright whose top drawer has long remained unopened. It is a series of vignettes in which Robert, an older ham actor, and John, an ambitious young one, confront each other in a number of onstage and backstage situations rich in overtones and undertones, but rather impoverished in originality and meaning. Things are not what they seem in the life of the theater or in the theater of life, we are told in broadening hints with mildly scoffing humor.

What helps these 26 laconic but not particularly pithy charcoal sketches along is their concision; before you can become restive, the scene is over and a new duologue is scampering by. Onstage bleeds into backstage, the dressing room points outside toward a world elsewhere; then quick, back to the boards again. It gives the set designer some provocative opportunities to design a theater in cross section, a chance Rob Odorisio failed properly to exploit. Despite Kevin Dowling's run-of-the-mill direction, F. Murray Abraham and Anthony Fusco manage to do nicely. Abraham is savvy enough not to play the ham as a ham, but only as himself, which is quite sufficient; Fusco, one of our brightest young actors, is easefully effective. Still, the play seemed fresher in 1977; it may be that fifteen years is not enough of a rest for it. ■



A TENTH ANNIVERSARY BENEFIT FOR
GAY MEN'S HEALTH CRISIS
TO FUND THE FIGHT AGAINST AIDS
WITH
RINGLING BROS. AND BARNUM & BAILEY CIRCUS
SPECIAL GUESTS
DAISY EAGAN, JOEL GREY, LINDA LAVIN, PATTI LUPONE, GAY MEN'S CHORUS
FRIDAY, MARCH 27, 1992, 7:30 PM MADISON SQUARE GARDEN
TICKETMASTER. 212 307-7171 MADISON SQUARE GARDEN. 212 465-6741 INFO 212 337-1913
A Paramount Communications Company
All proceeds will benefit Gay Men's Health Crisis (GMHC). Founded ten years ago, GMHC is the nation's oldest and largest AIDS organization providing direct services for men, women and children with AIDS in New York City, and education and advocacy worldwide.
AIDS 10 YEARS REMEMBER RESPOND RESOLVE
GAY MEN'S HEALTH CRISIS
Original art contributed by Jean-Michel Folon

SEVILLA
CREDIT CARDS
LUNCHEON PARTIES
FINE SPANISH CUISINE
- LUNCH
- COCKTAILS
- DINNER
famed Paella a la Valenciana
929-3189, 243-9513
62 CHARLES ST. (W. 4th ST.)

LITTLE ITALY IS...
ESTABLISHED 1902
Angelo OF MULBERRY ST., INC.
RISTORANTE ITALIANO
SIMPLY THE BEST!
146 MULBERRY ST., NYC
(212) 966-1277 • Credit Cards Accepted
Open 6 Days For Lunch & Dinner
(Closed Mon.)

TULLIO TRATTORIA
46 W. 22 ✦ NYC 691 ✦ 4188

La Petite Auberge
RESTAURANT FRANCAIS
PRE-THEATRE $18.75 = Complete 4 Course =
15 years of consistently superb French Classic Cuisine.
116 Lexington Ave., (at 28th St.) • Res: 212-689-5003

Complete dinner $35
The Sea Grill
At Rockefeller Plaza, W. 49th. St.
Lower concourse level. 246 9201

OPEN 7 DAYS
1708 SECOND AVENUE
996-8037
Calcutta Cuisine of India
RESERVATIONS, PARTIES & DELIVERIES
324 EAST 6th STREET
982-8127

Art/Kay Larson

BETTER LIGHT THAN NEVER

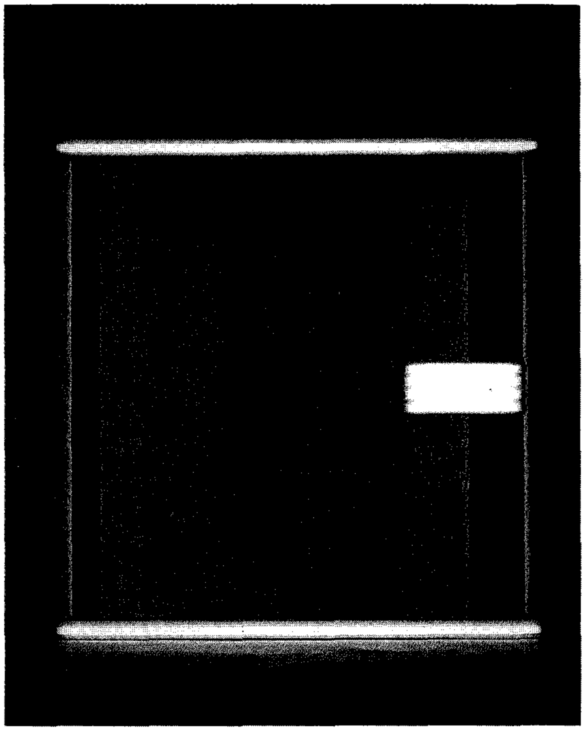
"...Dan Flavin hasn't been seen correctly for years. His cool rationalism looks fresh against the hotter issues of the nineties..."

IF YOU'VE NEVER UNDERSTOOD THE BIG deal about **Dan Flavin**—if minimalism whizzed right by—the remedy for ignorance is at hand. Pace Gallery's SoHo branch is honoring Flavin's defection from Leo Castelli with a show that reinstates the artist among the living and reestablishes fluorescing atoms among the wonders of the world.

At the moment, a short reprise of the mid-sixties is going on in several locations: at Pace, with Flavin's lightworks from 1964 and 1992; at Gagosian Gallery in SoHo, showing Barnett Newman's posthumously cast sculpture *Zim Zum II* of 1969; and at Paula Cooper, where Ellsworth Kelly's declarative, primary-colored sculpture from 1964–1966 makes its own case for simplicity. A discerning eye can learn a lot about what minimalism is and isn't.

Now that the big uptown galleries have established satellites downtown, something new has entered the dialogue. Flavin is the kind of flagging eminence who is always left out of the chic roundups; nor is he dead enough to get into the scholarly surveys. The mid-sixties falls into a local blind spot: the zone between the curators of contemporary art and early modernism. The uptown branches of Pace and Gagosian have other agendas, but the airy downtown loft spaces seem to have declared themselves showcases for the otherwise unshowable. You won't see this work properly displayed anywhere else in town. SoHo now has a new and welcome historical depth, against which younger artists will inevitably be measured. And minimalism's argument, if anything, is more intense now that American society has swung away from perceptual simplicity toward maddening social complexity. Cool rationalism suddenly looks fresh against the "hotter" issues of the nineties.

Flavin hasn't been seen correctly for years; one or two pieces crowded into a random museum setting don't do him any favors. Light can't be treated like an ordinary containable art object, to be hung in a corner on a nail. Pace downtown is a total white box: floors, walls, ceilings. Flavin has installed an L-shaped row of horizontal blue-white fluorescent fixtures from 1964, each tube paired with a shorter version in one of a rainbow of colors. Three other configurations date from 1992: an "arch" of tubes; a set of rising yellow verticals; and in an inside corner, a spectacular blue-green square crossed by a brief spurt of yellow horizontals. The mood of each is quite different. But they join their light at the eight corners.



BOXED IN: *Flavin's* Untitled (For A.C.).

Flavin, at his best, is an environmental artist. Intense blue underlit with subtle tonal variations (from the short tubes) floods its container space like blue plainsong. Yellow and orange antiphonies creep in from the opposite wall, meeting at architectural borders to create indescribable mixes. When one color merges with another, it retains some of its own character, as distinct and indestructible as paired melodic lines: Within green, both yellow and blue are visible. Wherever you stand, the eye strains to turn it all back into white. The room opens out and hums like a cathedral.

I sometimes think the minimalist label perfectly fits only Richard Serra (and perhaps Donald Judd). Flavin has a historical claim on the term—he uses ready-made industrial units, and he presents them as they are, rearranging them to reveal the phenomena within. The true minimalist opens out the "thingness" of the world and unpacks the deep experiential knowledge lying there in wait. Serra's two slightly tilted cylinders of pocked and maligned steel, shown at Gagosian/SoHo in January, appeared to have rolled by themselves out of the steelyard; they had the juggernautal, leaning indifference of upthrusted rock strata. Their index was the mass and momentum of the human body. Barnett Newman's *Zim Zum II*—two walls of accordion-folded Cor-ten steel, roughly twice as high as a visitor—now stands in the same spot. But Newman's magisterial and celebratory purposes—he had in mind mystic architecture, the Cabala, and the tabernacle—separate him from Serra. *Zim Zum* responds like sacred space. Its links are with late Abstract Expressionism.

Flavin has a decorative side: He tends to arrange his fixtures in painterly "compositions," as though unsure whether to emphasize the hardware (securing his place in minimalism) or to let light soar in the full flight of the Sublime (distinguishing him from purist-minimalists like Serra). Since he's of two minds himself, he gets to play it both ways. If you can't be bothered to carry a scorecard, don't worry. The sleek white metal cases and their colorful bulbs are arranged in amusing, if somewhat awkward, pictorial asides about painting. But their other role is to be carriers and creators of radiance. A good Flavin installation is literally beyond itself with exaltation, which begins, but doesn't end, with the sphere of the eye. (Pace: 142 Greene Street; through March 14. Gagosian: 136 Wooster Street; through March 14. Cooper: 155 Wooster Street; through March 28.)

THE MORAL OF THE WHITNEY'S **Terry Winters** retrospective: The wrong show at the

Photograph courtesy of the Pace Gallery.

Ay Ay Ay!®
LUNCH
HAPPY HOURS
(4-7 pm)
EARLYBIRD
DINNER
MANHATTAN
GOES MEXICAN!
Authentic Regional Mexican Cuisine
484 Amsterdam Ave. (Bet 83 & 84 St) 580-8206
762 Ninth Ave. (At 51st St) 489-0810
1463 Third Ave. (Bet 82 & 83 St) 249-1423

Gian Marino on the Park
Restaurant, Cafe,
Private Dining
150 Central Park South
212-956-6204

LARRÉ II
French Cafe
COMPLETE 4 COURSE DINNERS $20.
846 Seventh Ave. (54 & 55 Sts.)
(212) 586-8096 Closed Sun.

Magnificent Decor
Jewel of India RESTAURANT
Indian Cuisine • Gourmet's Delight
Prix Fixe Dinner $19.95 • Open 7 Days
FREE PARKING FOR DINNER GUESTS
15 W 44 St. • Res (212) 869-5544

'Where Broadway meets Bangkok'
Danny's
Grand Sea Palace
RESTAURANT, PIANO BAR & SKYLIGHT ROOM CABARET
346 WEST 46TH STREET - NEW YORK, NY 10036
(212) 265-8130 (212) 265-8133

CAMELBACK & CENTRAL
Delicious American Cuisine
2 AVE. AND 73 NYC 212-249-8380

Ristorante Italiano
Montebello
4 Course Pre-Theatre Dinner $23.50
served from 5P.M. to 6:30 P.M.
Private Party Room
120 E. 56th St. (bet. Park & Lex.) 212-753-1447

❛ Extraordinarily good food ❜ — Esquire
Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices
Credit Cards: AE, V, MC
Res: 575-1220
250 W. 47 St. NYC.
Pierre Au Tunnel

wrong time can do more harm to an artist's career than staying invisible. Winters is not someone who can sustain a whole floor of work covering his entire career from 1979 onward, especially since the paintings peak in mid-decade. The mystery is why him and not half a hundred other painters who deal with organic form as adeptly, if not more so. A group show from roughly the same generation would be persuasive: Winters, Greg Amenoff, Elizabeth Murray, Katherine Porter, Willy Heeks, Ellen Phelan, Chris Costan, Susan Rothenberg, Christopher LeBrun . . . or maybe some Italians like Enzo Cucchi and Francesco Clemente, and some Germans. . . .

Winters was just one of the young painters who survived underground through most of the seventies, when image-making was unfashionable. He found his identity early in the eighties—about 1982, in fact—and emerged in time to ride the huge international momentum of painting's rediscovery. He has never been one of its crucial figures, despite the catalogue's go-for-broke strategy of comparing him to early Mark Rothko and Barnett Newman. Why Rothko and Newman, aside from the obvious desire to raise Winters's point standing? It must seem daringly radical for curators steeped in post-conceptual theorizing to return to a time when artists actually painted forms based on nature, or at least on the modernist-legitimated natural perversities of Surrealism implanted in American abstraction of the mid-forties.

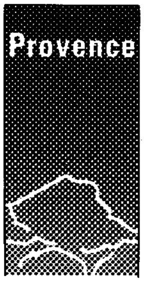
Winters is not an uninteresting artist, though to praise him that way comes as close to damning him with mediocrity as politeness allows. On a silvery gray or brown field float little bubbles of proliferating growth patterns: seeds, shells, cells, skulls, bones, pods, and maybe a few rubberized arthropods and geodesic domes. The idea is to reveal the orderly, even mathematical, origins of the sloppy profusion in nature's universe. But the result is a lazy interpretation of *Scientific American* graphics. At best—around mid-decade—Winters was able to instill a sleepy poetry into his vision of nature brown in root and thorn. The natural world in this view is a lovely place, like a permanent PBS wildlife documentary.

Winters's insight about order has not created a fundamental change in his conception of painting. An artist with more insight—Mario Merz, for instance—would locate logarithmic progression and mathematical structure within the form itself. Winters is essentially a fancy illustrator. When the softhearted poetry wafts away, as it does by the end of the eighties, an element of randomness takes over. Why this and not that? Why one form and not the other? Don't look to this show for answers. (945 Madison Avenue, at 75th Street; through May 10.) ■

The country
cuisine
of the
south
of France.

Served
in a
charming
corner
of Soho.

Only at
Provence.



38 MacDougal Street
New York, New York
(212) 475-7500

Where we
accept only
one card.

AMERICAN EXPRESS

DON'T LEAVE HOME WITHOUT IT.®
AMERICAN EXPRESS
©1992 American Express Travel Related Services Company, Inc.

Books/Rhoda Koenig

SOMEONE TO WATCH OVER YOU

"*. . .Alien Ink*'s bureaucrats are unable to live by the principles on which America was founded, and are enraged by those who do. . ."

BY THE BOOK?: *Hoover with companion Clyde Tolson (left) on New Year's Eve, 1935.*

Alien Ink: The FBI's War on Freedom of Expression, *by Natalie Robins. William Morrow; 496 pages; $27.50.*

DISLOYAL BY PROFESSION—OR, AT LEAST, unaffiliated—writers were a mighty irritant to J. Edgar Hoover. As *Alien Ink* demonstrates, during his reign as the head of America's secret police, Hoover did his best to scrutinize and intimidate authors who disagreed not only with government policy but with his own politics and morals. Natalie Robins's report on the persecution of wayward thinkers is written with the distinction of the average brochure for washing machines, sloppily constructed, and dotted with the sort of trivia she criticizes the bureau for acquiring (Hoover couldn't make it to the bar mitzvah of Leonard Lyons's son; Svetlana Alliluyeva likes Bette Davis), yet every account is valuable that demonstrates our democracy's betrayal of its ideals. In *Alien Ink* we see the pettiness of bureaucrats who, unable to live by the principles on which America was founded, are enraged by those who do.

Surveillance of writers did not begin with Hoover, though he greatly intensified it. The FBI, founded in 1908, began keeping tabs on them in 1911, when files were started on Ezra Pound and John Reed. Appropriately enough, Robins notes, for a system that would be riddled with gross and absurd errors, the first references to both men were incorrect. However, Pound, a traitor, and Reed, an active Communist, were not typical of the writers studied by the bureau. For the most part, Hoover set his men on those who were simply foreigners and freethinkers. As Robins says, "He feared the Soviet Union, yet when he became FBI director in 1924, he ran the Bureau as if it were a Soviet state."

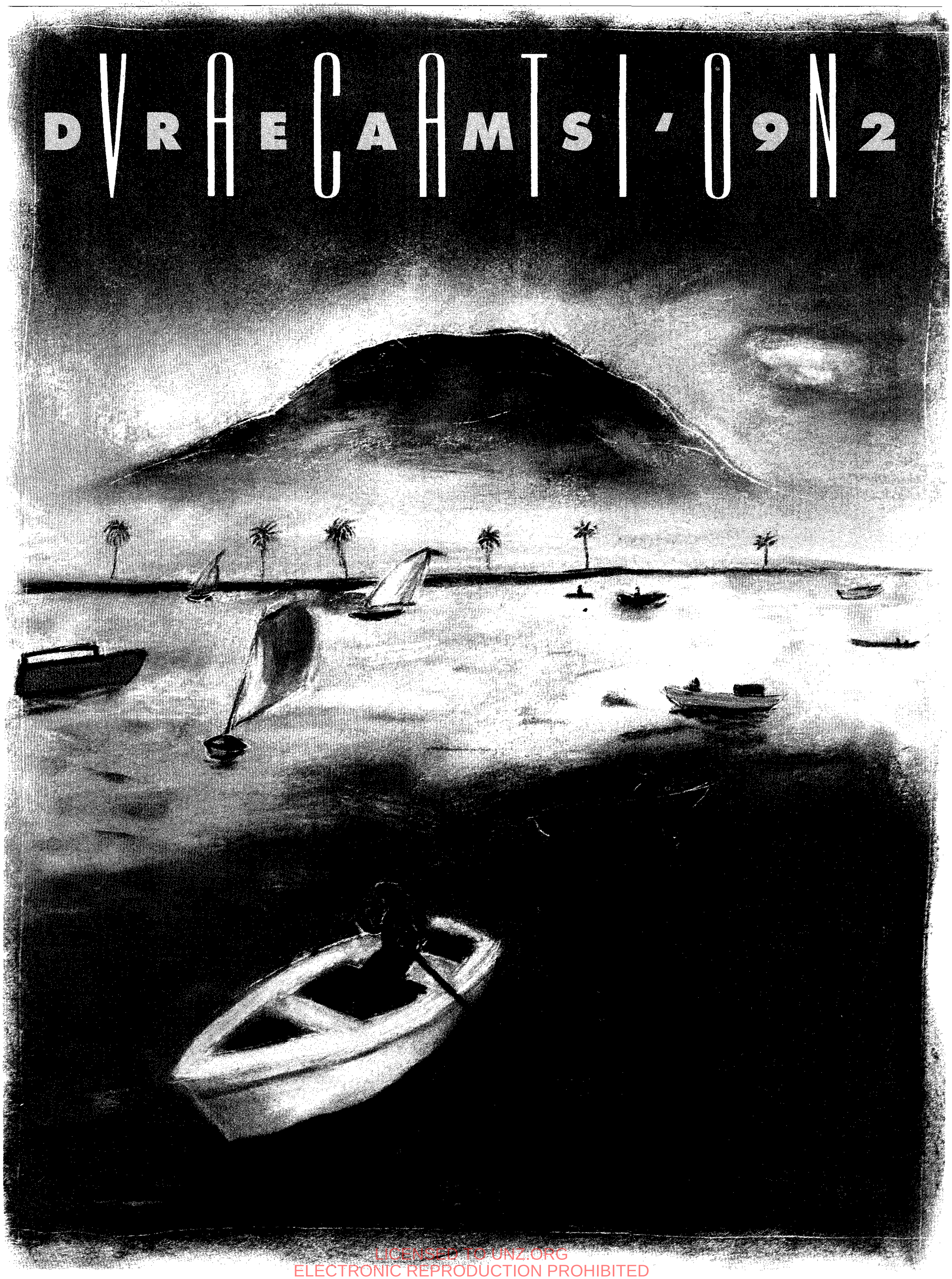
This archenemy of Communism used totalitarian methods of embarrassing, slandering, and depriving of employment those who deviated from a rigid, narrow conformity and could not be charged with any crime. When not even a suspicion could be raised, people were tarred by association. Joseph Franckenstein, an intelligence officer tortured by the Gestapo, lost his Foreign Service job in 1952 after being brought up before a loyalty board (he was married to Kay Boyle, who says, "One of the things against me was that I sent a ten-dollar check to a rally for the Bill of Rights, sponsored by Eleanor Roosevelt and Paul Robeson"). In the same year, though George Orwell might have dated it differently, Norman Mailer's father, a low-level government accountant, was told he was a security risk "because of your continuing close association with your son."

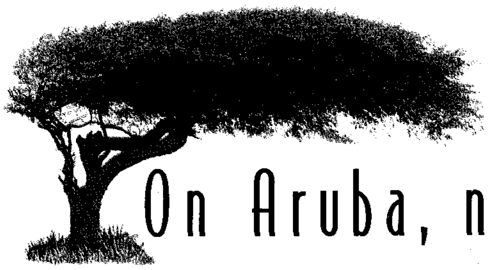
Robins turns up material that doesn't make some of the dubious writers sound too good. Conrad Aiken, writing to Ernest Hemingway about the prospective trial of Ezra Pound, says, "If they shoot him, I suggest that a few of us get out on a limb publicly and raise hell." (Had Aiken, one wonders, ever heard Cole Porter's "Friendship": "If they ever put a bullet through your brain, I'll complain"?) Jessica Mitford, doing her aren't-I-naughty? bit once more, tells how, at a meeting of the Civil Rights Congress, two FBI infiltrators were discovered and locked in an office. "So I said . . . let's get all the pepper we can find and throw it in there and perhaps choke them to death sort of thing. . . . Nothing happened. It's always been one of my great regrets." But, for the most part, the writers who were targeted were stoic or defiant, or, though they did not cave in, collapsed, like Louis Untermeyer, who, after being fired from *What's My Line?,* cowered in his apartment for more than a year. Untermeyer had always said that he opposed the Communist Party, but Hoover put more faith in an unnamed source. (A lot of what's in the FBI files remains secret; Robins found that much information on such long-dead writers as James Agee, Edgar Lee Masters, and Lionel Trilling was confidential.)

Did Hoover's campaign against writers die with him? Stricter guidelines and greater openness would make one think it did. The bureau's present director, William Steele Sessions, says, "There are *no* files being kept on writers," but Robins asks if the spying hasn't shifted from their persons to their works. In recent years, agents in the Library Awareness Program have—in violation of most states' laws—asked librarians to look out for suspicious persons who request technical information, and "although in a 1988 briefing to the Senate Intelligence Committee the FBI said that only libraries in the New York City area were being contacted, this was not the case. Fifteen libraries across the country had been targets of FBI inquiries." It is as important as ever to detect criminals, but those efforts may be obscured by the need of employees to justify their existence, employees who may not be absolutely top drawer. *Partisan Review* editor William Phillips, who was arrested and may have lost a job because of the bureau, puts it succinctly: "I'm not against an FBI, I'm against a stupid FBI." ■

Photograph by Gustave Gale/National Archives.

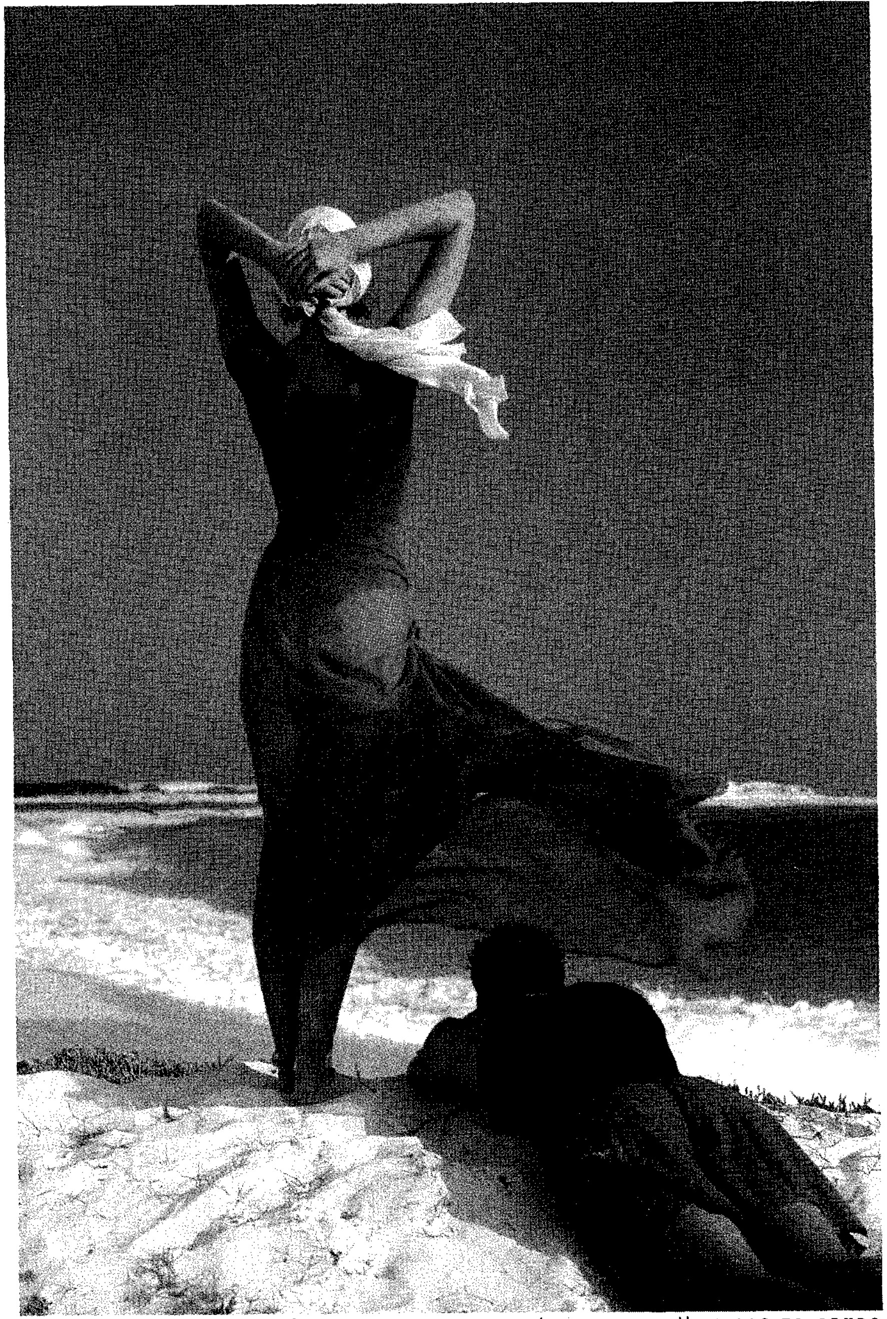
VACATION DREAMS '92





On Aruba, natural wonders never cease.

© 1992 Aruba Tourism Authority



Windswept trees.

Gracious people.

And almost no rainy days.

On Aruba, you will have
a vacation
like no other. Because
this is an island
like no other.
And all that we have,
we give to you.
Will wonders never cease?

For our brochure, or more information, see your travel agent or call: **1-800-TO-ARUBA**

ARUBA

Your pleasure is our only business

VACATION DREAMS '92

4 MEXICO

7 THE BALTICS

8 LAS VEGAS

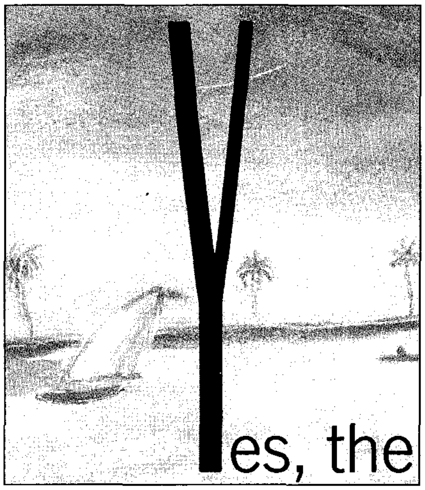
10 FRANCE

14 PENNSYLVANIA

16 CANADA

18 PUERTO RICO

20 ZIMBABWE



Yes, the world is constantly changing—that's certainly nothing new. What is new is that, in the past year, the changes have seemed more rapid and more dramatic than in recent times. Travel, which lost some of its appeal during 1991, is back on the agenda—spurred by a renewed curiosity.

Some of the most profound changes, of course, have taken place in Europe. A cruise to the Baltics makes it possible for travelers to share in the exhilaration of new freedom while enjoying Western-style comforts.

Sometimes the changes elsewhere help the traveler to appreciate the way things were—and still are. With the ecology of the planet becoming ever more fragile, 'eco-tourism' is gaining in popularity. A photo safari in Zimbabwe allows visitors to enter the wild kingdom—a precious but endangered preserve in need of conservation and care. On the North American continent, the Atlantic provinces of Canada offer New Yorkers and their families a chance to experience the joys of unspoiled coastline.

Yet always, there are certain corners of a changing world that can be relied upon to remain much the same. The 300-year-old traditions of the Pennsylvania Dutch are almost entirely intact. And despite the addition of ultramodern features to its skyline, the essential character of Paris endures. The same can be said of that man-made oasis in the Nevada desert, Las Vegas.

Finally, those who find the accelerated pace of change hard to take may prefer to contemplate the new world order from a sunny retreat, such as nearby Puerto Rico or Mexico's Caribbean. A view of the ocean tends to put things in perspective—on that scale, even 1991 was a mere ripple.

Beverly Hood Allen
Marketing Director

Allan Horing
Managing Editor

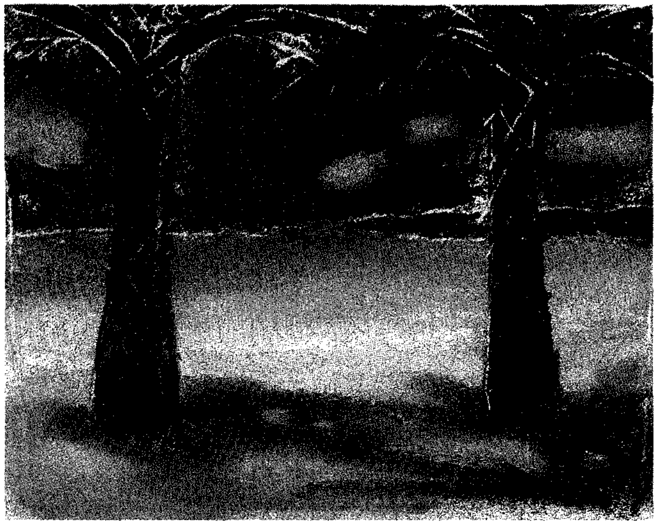
Richard Mantel
Design Director

Angela Gaudioso
Research

Amy Asch
Assistant Editor

Scott Hunt
InkWell, Inc.
Design Production

Illustration by
Vivienne Flesher



CANCÚN & COZUMEL

◆◆◆

The Yucatán Peninsula, that part of Mexico separating the Gulf from the Caribbean, is not quite Mexican and not quite Caribbean, not quite Mayan and not quite Spanish, not quite ancient and not quite modern. From magnificent archeological ruins and underwater reefs to first-class hotel rooms, the region offers the best of all these worlds.

In Cancún, the thriving resort city at the Yucatán's tip, ultracontemporary hotels provide lavish accommodations and a base for side trips to Chichén Itzá and the Xel-Ha lagoon. Water sports—including jetskiing and parasailing—are a favorite pastime. And city dining ranges from authentic local fare to gourmet continental cuisine. The nearby island of Cozumel—with its famed Palancar Reef—offers ideal conditions for snorkeling, diving, or just relaxing.

Just three and a half hours by air from New York City, this land of ancient treasures, pristine beaches, and clear blue water seems much farther.

There are daily flights to Cancún from Kennedy airport via Continental Airlines, American, AeroMexico, and Mexicana Airlines. Passengers need only proof of citizenship and a Mexican Tourist Card (free from the Mexican consulate, travel agents, or on the plane).

CANCÚN

Fourteen miles long and no more than a quarter-mile wide, this L-shaped island at the very end of the Yucatán Peninsula is more like a sandbar than an island. Thirty years ago it was a tiny fishing village with fewer than 200 inhabitants. Today it is Mexico's most popular tourist spot.

All the hotels on Cancún are new, built in the past ten years. There are more than 125 of them in the area, with 16,000 rooms—including more four- and five-star rooms than on any island in the Caribbean. Since the ocean is on one side and the lagoon on the other, it's a rare hotel room that doesn't have a view of the water.

The Cancún area contains some of the most significant cultural sites in Mexico. It also has what are arguably Mexico's most beautiful beaches, challenging visitors to come up with evocative variations on the word *blue*. Sometimes the warm, clear waters look turquoise or aquamarine or cerulean. At other times, they take on the distinct hue of sapphires. The color of the sand is equally stunning—powdered limestone so white it stays cool even in the hottest sun. Residents say their beaches are "air-conditioned."

On one end of Cancún is the Hotel Zone, which is bordered by two lagoons: Nichupte and Bojorquez. This is where most visitors stay and go to the beach. At the other end is Cancún City, where people shop and dine.

There are some 250 restaurants in Cancún, serving everything from the finest French cuisine to authentic Yucatán food: seviche, molé, *pibil* (meat or chicken baked in banana leaves), and *huevos motuleños* (eggs on a tortilla). Italian, Swiss, Japanese, Chinese, Moroccan, Spanish, Polynesian, Mexican—they're all here. (There's even health food at 100% Natural and the flavor of an American coffee shop at Restaurant Pop downtown.) Seafood is fresh and abundant, and everything goes down well with tequila, mezcal, or the local beer—Montejo, Léon Negro, or Carta Clara.

For aficionados of local cuisine such as lobster in green sauce, oysters with cilantro, and cheese soup, there are dozens of Mexican and Yucatán restaurants to choose from. Start with a Mexican diner called Caldos de Leo and sample the enchiladas, quesadillas, and tostados.

For lunch there's Las Tejas, La Habichuela, and El Venado, all offering moderately priced local fare. Other lively and atmospheric Mexican places are Mi Ranchito, Fonda del Angel, and Los Alemendros, with its Mexican specialties prepared in the Yucatán style.

> THE WATER
> can seem
> turquoise, aquamarine, cerulean,
> or sapphire.

NIGHTLIFE

Cancún's most popular nightspots fall into two categories: disco-bars and nightclubs. Discos are casual, usually free, and sometimes a bit wild. Nightclubs are slightly more formal—and they have a cover charge. The action at both peaks sometime between midnight and two in the morning.

The popular disco-bars at the moment are the Hard Rock Café (burgers and fries all night, live rock bands between eleven and two), Tequila Rock (hard rock), Bananas on the Beach (at Chac-Mool beach), and Carlos 'n Charlie's, Mexico's best-known restaurant chain (in addition to spareribs, shrimp, and black bean soup, there's a dockside disco). Next door to Carlos 'n Charlie's and under the same management is Señor Frogs, which has sawdust on the floor and a live reggae band onstage. Downtown there's Risky Business, a loud, lively place that's more bar than disco, and Cat's, which also draws fans of reggae.

There are plenty of nightclubs to choose from as well. The club of the moment is Dady 'O, a natural follow-up to Acapulco's popular Baby 'O and the hottest ticket in Cancún after dark. Before Dady 'O, the place to go was Christine at the Krystal Hotel. It's still right near the top of any nightclubber's list, thanks to the elaborate décor and the laser shows.

SPORTS

With all of the ways to enjoy the sun, sand, and surf that Cancún offers, it's not surprising that some vacationers hardly ever leave the beach. All the beaches are public; the most popular are Tortuga Beach and Chac-Mool.

With water so clear that visibility ranges up to 100 feet in some places, conditions are ideal for snorkeling and scuba diving. There are enough shipwrecks, multicolored fish, and coral to enthrall any underwater explorer. Two of the most popular reefs are Chital Reef

Go island hopping in the Virgin Islands and the hopping is on us.

Discover USVI! Spend 8 days/7 nights in the beautiful United States Virgin Islands this spring/summer/fall - and choose how many of the islands you want to visit. We'll then see that you get between islands - by boat or plane - absolutely free! You'll get a flight bag of surprises, too.

Discover St. Croix! Spend 8 days/7 nights on St.Croix and get a free car rental for 2 days to explore the island - and other giveaways!

Discover St.Thomas/St. John! "Values in Paradise!" Spend 6 days/5 nights on either island - get goodies like $50 VIP Dollars per party for shopping, dining, et cetera!

See your travel agent or call **1-800-USVI-INFO.**

DISCOVER
US VI
ST. CROIX
ST. JOHN
ST. THOMAS
MAY 1 - DEC 14

The American paradise. United States Virgin Islands

and Cuevones Reef.

Water-sports enthusiasts may also choose sailboarding, jetskiing, water-skiing, parasailing, and hydro-sledding. Nearly all the hotels have water-sports centers, with instructors for hire and equipment for rent, and there are many dive shops. Visitors have found that the lagoon behind Cancún is a good place to learn to water-ski, and it's an underwater classroom for beginning divers too. There's also deep-sea fishing off the island, with white marlin, bluefin tuna, barracuda, red snapper, grouper, and mackerel biting year-round.

Virtually all the hotels in Cancún have tennis courts, but there's just one golf course, an 18-hole beauty designed by Robert Trent Jones and called Pok-Ta-Pok (Mayan for *ball game*). It has many fine features, but one that no other golf course in the world can claim: a Mayan ruin on the 12th hole.

CULTURAL ATTRACTIONS

Mexican history is an integral part of life in and around Cancún, and there are many appealing archeological side trips in the region. Chichén Itzá is an important Mayan architectural site. Its 75-foot El Castillo pyramid has 364 steps (plus the platform, making 365 in all), representing the Mayan calendar. There is also the Temple of the Warriors, decorated with serpents, jaguars, and other warlike motifs.

Cobá, located deep in the jungle, was once a densely populated center whose pyramids and temples are still standing. Eighty miles outside Cancún lies Tulum. Dating from 1200 A.D., it is the only Mayan settlement built on the coast, which made it a center for trade. There are gratifying explorations to be made nearby as well.

The remains of several small pyramids that may be as much as 700 years old are not far. Ruinas El Rey is a minor archaeological site about five miles to the south of the Hotel Zone. Yamil Lu'um is on a hill right next to the Sheraton, and San Miguelito is between the Sheraton and the Club Med. There's even a small Mayan shrine on the grounds of the Camino Real Hotel.

Putting together the pieces of the area's Mayan past is the task of the Museum of Anthropology, in the Convention Center. Another museum worth a visit is the Cedam in nearby Puerto Aventuras, which exhibits treasures rescued from the deep by underwater explorers.

Orbé, a gallery in the Plaza Caracol mall, is a showcase for sculptures and paintings by contemporary Mexican artists. In the Costa Blanca mall there are two displays worthy of a detour: La Galeria, the studio and salesroom of artist Gilberto Silva; and Las Palmeras, which displays replicas of Mayan art and temple rubbings as well as contemporary paintings and sculptures.

> DIVERS
> may try to catch lobsters, crab, and conch—but only by hand.

Xel-Ha National Park, the world's largest natural aquarium, is located 55 miles south of Cancún. Cut out of the limestone shoreline, the lagoons of Xel-Ha contain an underwater Mayan shrine and multitudes of brightly colored fish. The marine life can be observed from land or from the water, which is great for snorkeling. Gear can be rented at a shop on the premises.

SHOPPING

Most shopping in Cancún is done in hotels, malls, or outdoor markets, and there's plenty to choose from in all three places. Most visitors leave the area with at least a few samples of the local goods: Mexican jewelry, especially silver or black coral, hammocks, serapes, *guayaberas*, *huipiles* (dresses), *jipis* (Panama hats that are flexible enough to stick in a pocket), ceramics, and other crafts. An impressive array of crafts fill the public market of Ki-Huic and the 50 shops of Plaza Mexico, both in Cancún City. Coral Negro, next to the Convention Center, has another 50 stalls.

The busiest malls, which are as likely to sell Fiorucci and Benetton as local clothing and crafts, are Plaza Flamingo, Plaza Nautilus, Costa Blanca, La Hacienda, El Parian, Mauna Loa, Terramar, Quetzal, and Mayfair Galleries. The largest and most elaborate of them all is the Plaza Caracol, which carries jewelry as well as the fashions of Mexican designers Enny Cano, Aca Joe, and Maria Bonita. The most interesting shops downtown—away from the Hotel Zone—are La Casita, Oceano Pacifico, and Off Shore.

Because they close for siesta, most stores stay open late. Standard hours are 10 A.M. to 1 P.M. and 4 to 8 P.M. Shops in most malls have fixed prices, but spirited bargaining is welcome everywhere else.

COZUMEL

At 28 miles long and 11 miles wide, Mexico's largest island is just 44 miles south of Cancún, a distance that may be covered by plane, ferry, or hydroplane. AeroCozumel is the biggest and busiest carrier.

The pleasures of Cozumel are more tranquil than those of Cancún. Much of the island's excitement takes place underwater, as scuba divers and snorkelers from all over the globe head for the island's coral reefs, especially to Palancar, the world's second largest. But there is plenty for a visitor to see and do after resurfacing.

Surrounded by more than 20 coral reefs—including six-mile-long Palancar—Cozumel has been a mecca for divers since 1961, when Jacques Cousteau called it one of the finest diving spots in the world. Both neophyte and experienced divers will be able to explore the forests of coral, the antique shipwrecks, and Day-Glo fish. Divers are welcome to try catching lobsters, crab, or conch—but strictly by hand. Snorkeling is best in the reefs to the south, which are only 5 to 35 feet deep.

Cozumel's beaches, all public, are mostly on the island's leeward side, where the water is calm and the swimming, sailboarding, diving, snorkeling, and waterskiing are easy. The most popular beaches are Playa Palancar (the takeoff point for the reef) and Playa San Francisco, at the southern tip of the island. Punta Celarain, another picturesque spot, is on the open Caribbean side of the island, where the waters can be rough. A walk *along* the beach may have to suffice.

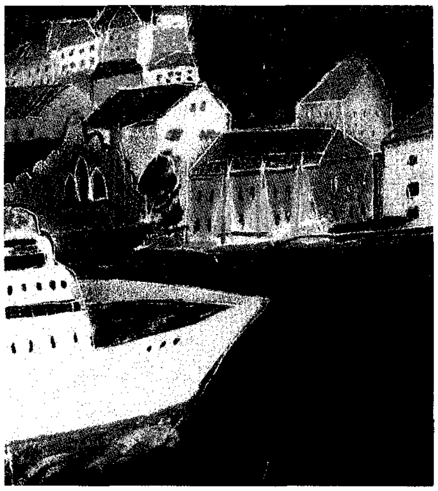
There's good bird-watching on Cozumel, as well as deep-sea fishing, especially for marlin and bonefish. And there are glass-bottom boats for people who want to enjoy the deep without getting wet.

The island's most interesting and accessible archeological sites are the ancient Mayan ruins of San Gervasio and El Castillo Real. The Cozumel Museum has 3-D models of underwater caves and other exhibits that bring to life what Cousteau found so appealing, and the Museo de la Isla in the town of San Miguel features exhibits on the history of the town and the ecology of the island.

Most visitors rent cars or mopeds to get around. Taxi service is excellent, bus service is not. The main gathering place on the island is the Plaza, right near the dock for the ferry. A short moped ride from the plaza, about five miles south, is Chankanab Lagoon National Park, a natural underwater park that is home to iguanas and brightly colored fish.

For New Yorkers, the Mexican Caribbean is very accessible. But after the first sunset swim in the shadow of a Mayan ruin, it will feel like a long way from home.

Kate Malone



BALTIC CRUISES

◆◆◆

The end of Soviet communism continues to bring profound changes to Europe. While the United States government, the United Nations, and the European community prepare for relations with a new generation of Soviet states, another set of sensitive, international negotiations is quietly bringing yet another first to the region.

EuroCruises Inc., a New York–based tour operator, specializes in cruise travel in Scandinavia, the Baltic, and the northwestern portion of the former Soviet Union. The eleven-day "Baltic States Cruise" the firm has developed with Kristina Cruises of Finland is an opportunity for American visitors to view firsthand the changes that are coming to northeastern Europe. The inaugural tour leaves Kennedy airport for Helsinki, Finland on June 8. A second trip departs August 16.

After a night's hotel stay and a day of sightseeing in Finland's pristine neoclassical capital, passengers board the *M/S Kristina Regina* for overnight passage to St. Petersburg (called Leningrad during the Communist years). The next stop on this floating journey is Tallinn, Estonia, followed by Riga, Latvia, and Kaliningrad. There is also an optional overland trip to Vilnius, Lithuania. After disembarking on the Swedish pleasure island of Gotland and touring Stockholm, Sweden's capital, passengers will cruise back to Helsinki for the flight home.

Ferries and brief cruises are very popular modes of travel for the residents of these Baltic nations. For visitors with limited vacation time, it is an ideal way to get a feel for the sea and to cover long distances during the night. Provided with imported food, European-style accommodations, and quality service, *Kristina Regina* passengers are free to concentrate on the pleasures of travel in the destination countries, says EuroCruises president Bjarne Mikkelsen. EuroCruises also handles the necessary arrangements to enter all the countries without visas.

Mikkelsen and company work with more than twenty different European cruise ships, ferries, and passenger river barges to create custom packages for American travelers. In addition, EuroCruises is a member of several travel associations including the American-Soviet Tourism Society and the Baltic Tourism Cooperative.

Kristina Cruises was selected to be their partner in this brand-new venture because of the comfortably casual atmosphere on their family-owned vessels, and their experience with Americans. The 400-passenger ship will carry only 200 guests during these two special cruises to insure the best service.

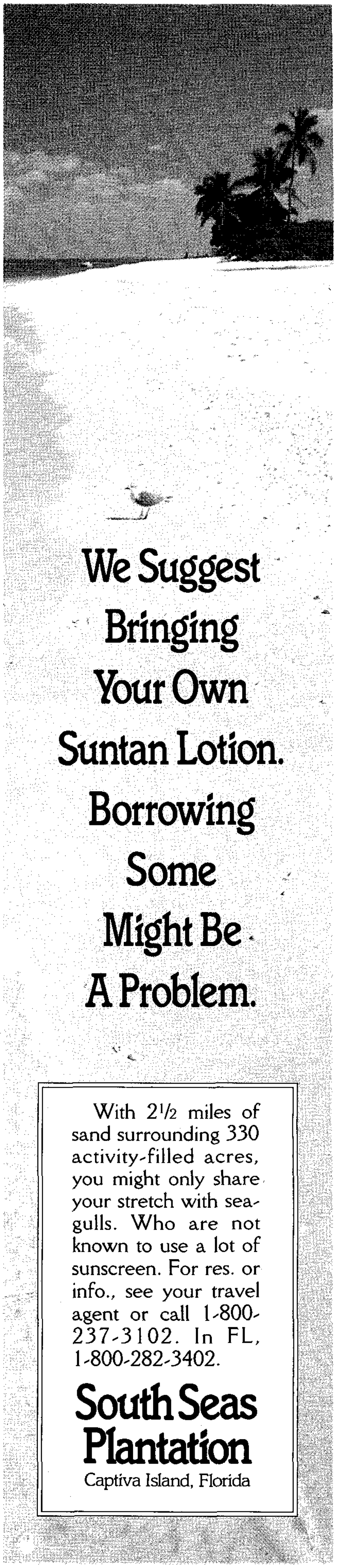
The ship's compact cabins are fitted with one or two bunk beds and private bath. (The reduced number of passengers helps make a cabin with two lower berths available for anyone who wishes one. Deluxe cabins have beds rather than berths.)

The entire boat was refurbished in 1990. Captain, passenger crew, and tour leaders all speak English, and are eager to put international visitors at ease. Life on the *Kristina Regina* takes on a distinct local flavor, however, with fresh and smoked fish at mealtimes; in the traditional Finnish sauna; and on evenings when local entertainers perform for passengers. There is even a currency exchange aboard to help with Finnish markkaa, Russian rubles, and Swedish kronor. Other services include a nurse, a hairdresser, and a duty-free shop.

In the past, most tours in this area have concentrated on either Scandinavia or the Soviet Union. For Americans, travel in the Baltic republics was restricted to a limited number of Intourist official offerings. EuroCruises' itinerary allows the visitor to see how these neighboring countries have influenced each other, during political evolution stretching from the Crusades through the czars and the Cold War. Travel during the day is via a combination of motor coach and pedestrian tours.

EuroCruises' "Baltic States Cruise" includes round-trip airfare from JFK to Helsinki on Finnair, one night's hotel stay in Helsinki, airport transfers, and a nine-day cruise with meals and sightseeing tours. The cost, per person double occupancy, in a Grade B cabin with two lower bunks is $3,286. An optional tour to Vilnius carries an additional charge of $150 per person. For further information, contact EuroCruises at 212-691-2099.

Amy Asch

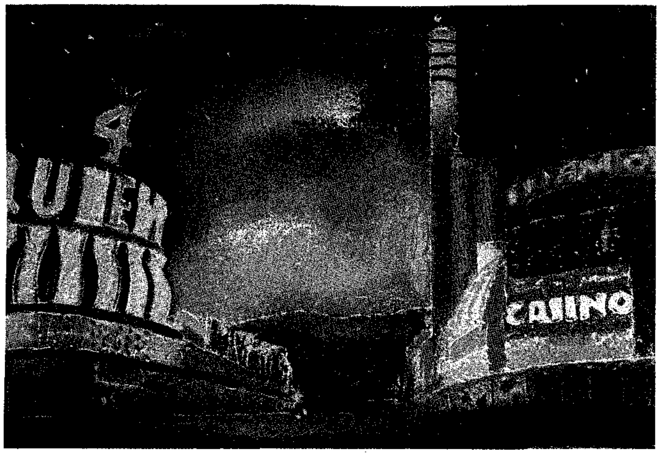


We Suggest Bringing Your Own Suntan Lotion. Borrowing Some Might Be A Problem.

With 2½ miles of sand surrounding 330 activity-filled acres, you might only share your stretch with seagulls. Who are not known to use a lot of sunscreen. For res. or info., see your travel agent or call 1-800-237-3102. In FL, 1-800-282-3402.

South Seas Plantation
Captiva Island, Florida

LAS VEGAS



DESERT DREAM

◆◆◆

Forty-five years ago, Bugsy—sorry, *Benjamin*—Siegel brought neon to this desolate spot in the Mojave Desert, and since then Las Vegas hasn't stopped glowing. Or growing. According to the 1990 census, in the past ten years the population doubled to just short of a million, making Las Vegas one of the fastest-growing cities in America. Visitors keep pouring in, too; 20 million at last count last year. They land at McCarran International Airport, catch sight of the waiting slot machines and tall brass palm trees, and are instantly reminded there's nowhere else quite like this—and that's why they've come.

Disneyland for Grownups, Sin City, Lost Wages—none of the nicknames quite captures the spirit of the place. Years ago, when casino management changed hands from Murder, Incorporated to large corporations, the town tilted toward the wholesome. But the winning formula remains: Give the people lavish hotels, inexpensive food, world-class entertainment, and they will come. Hotel competition along Las Vegas Boulevard—"the Strip"—is strong, and neon battles with fantastical architecture for attention. Rare is the hotel without a "theme": Roman empire, tropical paradise, old west frontier, medieval court.

Recently there's been a rush of announcements about new casinos and towers, confirming that big dreams aren't limited to those playing the tables.

Casino tycoon Steve Wynn (Golden Nugget, the Mirage) has proposed building a $25-million canal down the middle of Fremont Street. Whether or not that comes to pass, his team is already at work on Treasure Island, a $300-million, 26-story *X*-shaped resort next to the Mirage Hotel. It will have more than 3,000 rooms and present a "swashbuckling pirates of the Caribbean" theme when it opens in 1994.

Circus-Circus Enterprises, whose casino is one of the most crowded on the Strip, is constructing Project X—a 2,500-room, 30-story pyramid-shaped hotel-casino scheduled to open sometime next year, at a cost of $290 million. The theme is "exploration of exotic places in times past and future." Would-be explorers should pack their walking shoes: the casino alone will take up 90,000 square feet.

On Paradise Road, the Hard Rock Hotel will join the skyline as a 12-story building with a 130-foot Fender guitar protruding from its roof. The rock 'n' roll–themed resort, located next to the eponymous restaurant (already open) will feature guitar-shaped roulette tables.

In this hotbed of hype, no one has taken "tallest"—so at a cost of $100 million, the 1,012-foot, 119-story Stratosphere Tower Complex at Bob Stupak's Vegas World Casino is beginning to rise. It will contain four wedding chapels, a revolving restaurant, a glass-bottomed observation deck, and a Sky Ride. To guarantee it doesn't go unnoticed, a laser show will beam from the top.

Yet there's one other project that threatens to dwarf the rest: Billionaire Kirk Kerkorian's MGM Grand Hotel. The concept is to create a movie theme park akin to Universal Studios. True to Hollywood style, the hotel knows how to make an entrance: A yellow-brick road will lead to the casino, and guests will arrive at a life-size version of the Emerald City. With 5,007 guest rooms, the hotel will contain the largest number of any in the world.

When all of these extravagant properties are completed, Las Vegas will have 90,000 hotel rooms. For visitors who can't wait, the fantasy resorts already open—including 9 of the 10 largest hotels that exist anywhere—offer worlds of luxury, drama, and fun. Because they make so much money from their casinos, hoteliers are motivated to keep room and restaurant rates low to draw customers. So a night at the Excalibur costs only $40 during high season, and a standard room at Caesars Palace goes for under $100.

Having celebrated its 25th anniversary last year, Caesars Palace stays a contender by holding more championship-boxing matches than any other venue, staging the biggest headliners, supporting more high-stakes games in its casinos, and offering a unique dining experience: In the Bacchanal Room, guests feast on a seven-course meal. Wine goddesses keep the libations flowing, taking time out to give male patrons neck rubs. And amid a fanfare of trumpets, Caesar and Cleopatra make their entrance, pausing at each table to greet the diners with appropriate noblesse oblige.

In Caesars' Olympiad Race and Sports Book, one may bet on virtually any professional sporting event taking place live anywhere in the world. With its 21 video screens, satellite feeds, and rows of desks occupied by intent gamblers, it resembles NASA's Mission Control.

For now, the world's largest hotel stands at the corner of Tropicana Avenue and the Strip. Steeples and spires, resplendent heraldic banners, and a moat with a drawbridge beckon would-be winners inside the 4,032-room Excalibur, which opened in June 1990. In keeping with the medieval theme, the hotel presents King Arthur's Tournament dinner show. Customers feast, tended by wenches and serfs as they watch a courtly pageant, indoor laser show, and jousting competition.

Along the Strip, in the midst of all the neon, one image mesmerizes: The Mirage Hotel's 54-foot-tall volcano, which erupts every few minutes, belching smoke and fire into the night. Inside the Polynesian-themed wonderland, the path to the casino leads through a 90-foot-tall atrium filled with lush indoor foliage. Here, not all the sharks are at the poker tables: Behind the reception area there's an eight-foot-high, 20,000-gallon saltwater aquarium that contains more than a thousand fish. And there's still more wildlife on the premises: Siegfried and Roy's rare Royal white tigers are on view as are six bottlenose dolphins in a 1.5-million-gallon habitat.

Across the Strip, the Flamingo Hotel (now operated by Hilton) maintains Bugsy Siegel's fourth-floor quarters as its Presidential Suite, charging civilians $400 a night—but comping high rollers. The security measures included in the design reflect the original occupant's line of work: An elevator takes visitors to the suite's single entrance. There's a small foyer where a 24-hour armed bodyguard stood watch. Another guard protected the private parking garage in the basement, which was reachable by a trap door inside a closet that opened to a ladder. Just to be on the safe side, Bugsy had the locks changed every week.

ACTIVITIES

What makes Las Vegas so much more fun and interesting than other gambling sites is that there are plenty of diversions outside the hotel-casinos—and at least one that could only exist here: The collections at the Liberace Museum (702-798-5595) contain hundreds of miniature pianos, the maestro's capes and costumes, and a fleet of classic, customized cars including a pink VW with rhinestone-encrusted fenders.

The Gambler's Book Club (800-634-6243; fax 702-382-7594) carries over one thousand titles devoted to Las Vegas, gaming, sports betting, and the history and fiction surrounding these topics. A current bestseller is Dean Jennings's *We Only Kill Each Other,* which examines the motives of the five suspects in Bugsy Siegel's murder.

For outdoor enthusiasts, there are small-craft flightseeing tours of the Grand Canyon (it's 225 miles away). The massive Hoover Dam electric power plant and reservoir is an hour's drive from town. Adjacent Lake Mead recreational area is a place where visitors swim, water-ski, boat, and fish.

Visible from the Strip but 20 miles beyond it, Red Rock Canyon contains a 13-mile scenic drive and visitor center (702-363-1921). The route winds past mammoth sandstone formations that tower above scrubby stands of cactus, mojave yucca, brittle bush, and Joshua tree.

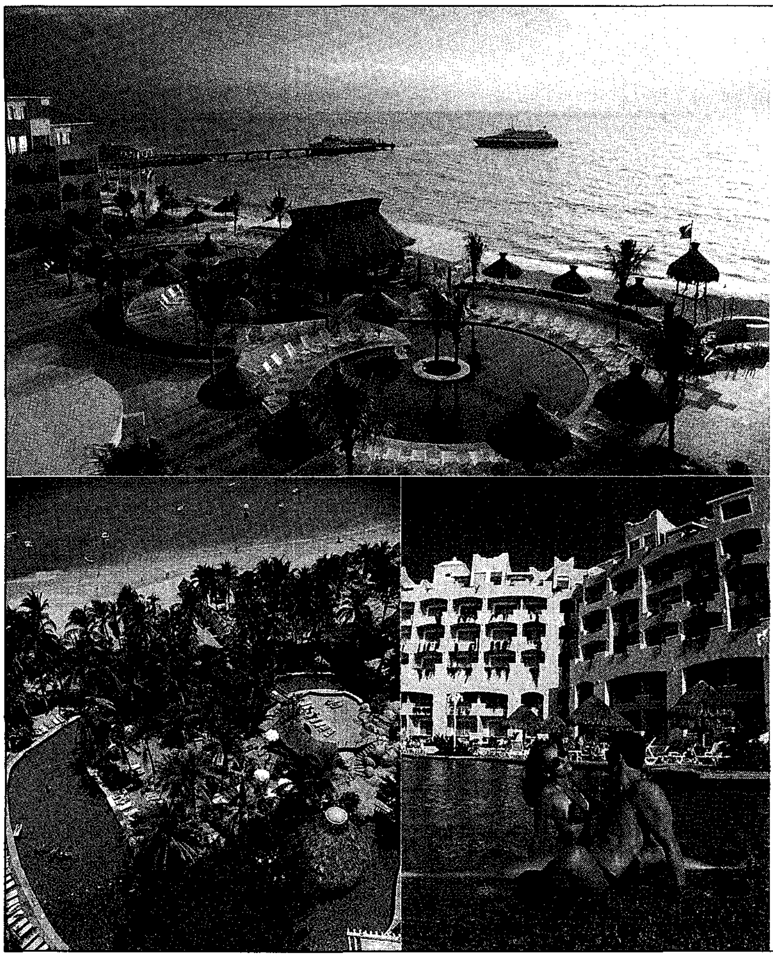
BUGSY'S suite at the Flamingo now goes for $400 per night.

Las Vegas pulsates 24 hours a day, but after sundown it revs even higher. The *Las Vegas Review-Journal* publishes where to find name headliners and lounge acts. Among the last outposts of the stage extravaganza and the long-limbed showgirl, hotels along the Strip and downtown offer crowd-pleasing stage spectaculars. Bally's Jubilee! is an elaborately mounted show that's still a hit after ten years. The sinking of the Titanic is re-enacted nightly, as is an awesome destruction-of-the-temple-by-Samson production number.

Despite these diversions, gambling remains the city's raison d'être. At any time of night or day, a stranger in town can make a killing—or take a bath—at the tables. Blackjack, baccarat, pai-gow poker, craps, keno, sports betting, poker—the choices are many and the lures varied. Binion's Horseshoe, a downtown casino, offers some of the most liberal rules in town for blackjack players. For instance, any hand with seven cards that total 21 or under is an automatic winner. Silver City, long one of the darkest and smokiest of casinos, instituted a complete ban on smoking last October. Other gaming halls designate learners' tables. And everywhere, the drinks are free and the action open to anyone who's got a fistful of dollars and the determination to beat the odds.

Gamblers in affairs of the heart appreciate that there's no blood test or waiting period required for a ceremony in any of the wedding chapels in town. However, a license is required from the Marriage Bureau, open 8 A.M. to midnight weekdays and around-the-clock on weekends and holidays for those lucky in love.

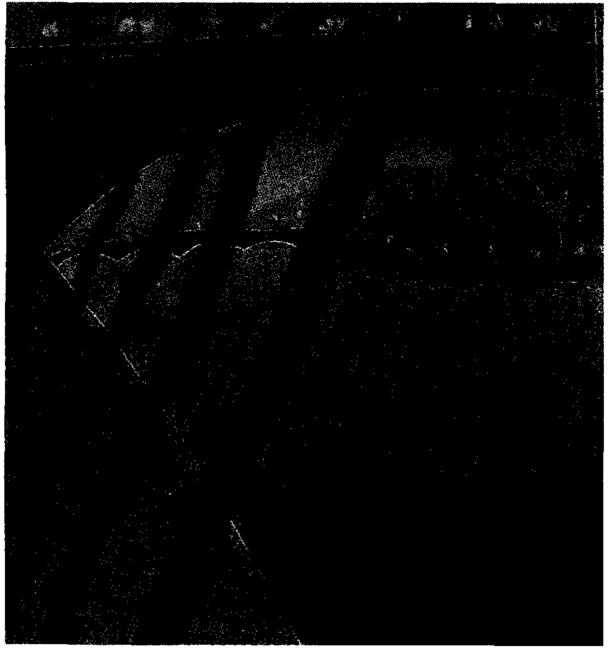
Susan Breslow



CONTINENTAL ELEGANCE WITH A MEXICAN ACCENT.

In Acapulco, the beach is gorgeous, the nightlife is legendary and our pool is the city's biggest and best. In Cancun, there's scuba diving, gourmet dining and exotic tours of Mayan ruins. And just 30 miles south in Playacar, you'll bask in the Mediterranean charm and Mexican hospitality that can only be Continental Plaza. For reservations ***1-800-88-CONTI****. For package vacations* ***1-800-456-5000****.*

CONTINENTAL PLAZA
HOTELS & RESORTS



PARIS: OLD AND NEW

◆◆◆

April in Paris brings to mind images of dapper, beret-wearing bicyclists with baguettes tucked under their arms, clusters of bookstalls on the Seine, cosmopolitan café society, and colorful open-air markets. These classic Paris snapshots, while still evident, are only part of the picture.

Today, quaint streets are often punctuated with examples of modern architecture. Formerly drab neighborhoods are being revitalized by an infusion of youthful inhabitants. With the opening of new cultural centers, these changes add up to a Paris that offers something novel to even seasoned visitors.

Especially now that the days are growing longer, Paris's parks, wide boulevards, and low-to-the-ground architecture make it an ideal city for exploring on foot. The convenient and easy-to-navigate Métro is an equally appealing method for visits to old haunts and new attractions.

Since Paris is a great walking city, it's natural that in most busy areas there are clusters of crêpe vendors, most of whom also serve sandwiches and ice cream. (Why is a Grand Marnier crêpe so much better than a hot pretzel?)

Other portable edibles are found in the Marais, the traditionally Jewish neighborhood. On the rue des Rosiers, the fare includes falafel and other Middle Eastern specialty platters. Finkelsztajn (27, rue des Rosiers) is a bakery that sells cheesecake and pastries capable of curing any culinary homesickness.

Whether one stops for an elaborate, full-course meal at an elegant restaurant, feasts on seafood platters and beer at a brasserie, or simply watches the street scene over a *jambon* and a *limonade* in a café, Paris offers a multitude of tantalizing choices for gourmands.

A new food hall on the first floor of Galeries Lafayette (40, boulevard Haussmann)—which recently opened its U.S. flagship on 57th Street and Fifth Avenue—has revolutionized the Parisian concept of "doing lunch." Similar in scale and quality to the famed food halls of Harrod's in London, these enable a shopper to pick up dinner in the same place where she puts together an outfit.

A pleasant choice for afternoon tea is Ladurée (16, rue Royale) in the 8th arrondissement. This compact tea salon, decorated with dark wood and red carpeting, serves a tempting variety of delicate tea sandwiches, pastries, and famous macaroons (in three flavors). For bigger appetites, there are also light meals such as cassoulet and omelets.

For those whose tastes run more to Burgundy than Earl Grey, Au Sauvignon (80, rue des Saints-Pères) is a popular wine bar. Its sidewalk tables offer an excellent vantage point for viewing Saint-Germain's vibrant street scene, as well as light meals of wine, bread, and a plate of cheese or smoked ham.

Michel Rostang (20, rue Rennequin) prepares some of the most tempting food in Paris. Rostang has an innovative palate and a practiced technique, resulting in original creations that consistently surprise. An impressive wine cellar complements the food.

Brasserie Stella (133, avenue Victor-Hugo) serves *fruits de mer* and traditional French fare like pot-au-feu. Another popular brasserie choice is Bofinger (3-7, rue de la Bastille). Alsatian choucroute is a specialty here. This was reportedly the first place in Paris to serve draft beer, but there's a wide selection of Côtes-du-Rhône wines for those who prefer their libations sans bubbles.

SHOPPING

Parisians are born with the ability to assemble a look on any budget. Their fashion resources include couture houses, elegant boutiques, major department stores, and street bazaars.

The range of merchandise found in department stores in Paris is far more extensive than those in the United States. La Samaritaine (19, rue de la Monnaie) offers a full pet shop, sporting goods, and even an in-house astrologer. There's also a breathtaking view of Paris from its rooftop terrace.

Au Printemps (64, boulevard Haussmann) caters to fashionable Parisians with its rue de la Mode shop featuring high-end women's fashions, and its Brummel shop with top-of-the-line menswear. There's also a rooftop restaurant—a good place to rest and calculate one's VAT deductions.

Located away from the hustle and bustle of Paris's main shopping areas, Franck et Fils (80, rue de Passy) in the 16th arrondissement is an intimate department store selling only women's fashions and accessories. It caters to the refined women who inhabit this exclusive neighborhood.

The rue de Passy is a great shopping street in its own right, featuring a branch of Prisunic, which is a dime-store chain, and the wonderful Sephora (50, rue de Passy), offering a staggering selection of cosmetics, even by Parisian standards.

The center for high-quality ready-to-wear is Faubourg-Saint-Honoré, an area that is also home to fine antiques dealers. Among the designers represented here are Hanae Mori, Kenzo, Gianni Versace, and Daniel Hechter. Most boutiques hold sales at the end of June, but there are bargains to be found year-round in Alésia, the major discount-shopping district in the 14th arrondissement.

The Marais is now home to many up-and-coming designers and funky shops. There is an Azzedine Alaïa boutique here, as well as shops like Fanny, Autour du Monde, and Chevignon—a pseudo-American clothing emporium located in a former Turkish bathhouse.

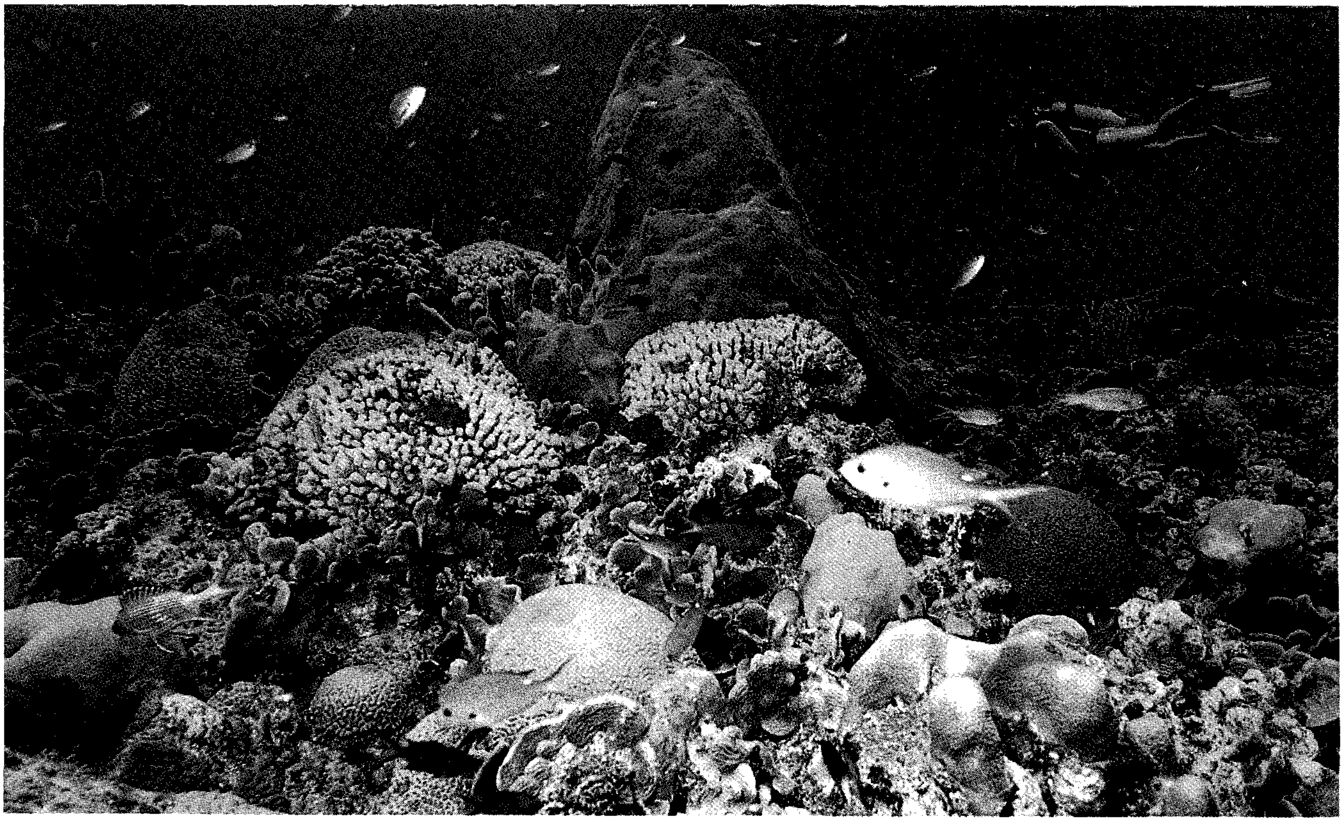
WHERE TO STAY

Several Paris landmarks continue to offer luxurious, first-class accommodations. The Georges V (31, avenue Georges V) has been newly redecorated and updated with high-tech conveniences including remote control for both air-conditioning and television. Le Crillon (10, place de la Concorde) is an excellent example of a classic French luxury hotel, with courtyards, terraces, and an attentive staff.

The Royal Monceau (37, avenue Hoche), located in a quiet residential area, includes Le Jardin restaurant, a fashionable piano bar, and a health club complete with Jacuzzi and swimming pool.

For more information about travel in Paris, contact the French Government Tourism Office at 212-757-1125. ***Esther Grabich***

AUSTRALIA?



©1991 Commonwealth of Puerto Rico.

NO.

With cities of coral under the sea and hundreds of miles of warm sprawly beaches, with surfing and scuba and soccer and such, (and tennis and golf to the nth degree) and smiles bright as sunshine to wish you good day, no wonder you thought this was the island of happy athletes and merry mates. It is. Only this one also has sixteenth century forts within sight of the most romantic resorts in the Caribbean. As for kangaroos, it's BYO. Iguanas we got.

DISCOVER THE NEW OLD WORLD.
PUERTO RICO.

The Shining Star Of The Caribbean

Puérto Rico Tourism Company, P.O. Box 5268, Dept NM, Miami, FL 33102. Or 1-800-866-STAR, Ex 43

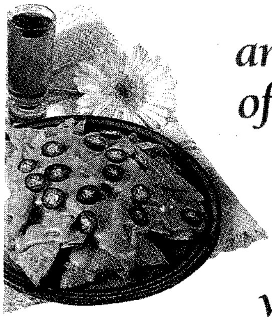
Mexico '92.

Get away from it all. Take a break from winter weather and the daily grind. Treat yourself to a place in the sun. Mexico. Where you can beachcomb down beaches that stretch into forever, drink out of a coconut and wiggle your toes in the sand. Explore winding cobblestone streets that tumble down to the sea. Discover sun-splashed villages filled with friendly people

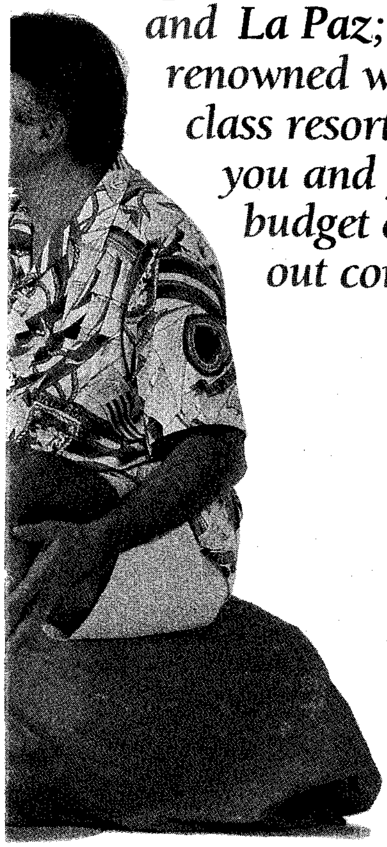
MEXICO '92
Better Time!
MEXICO '92
Better Time!

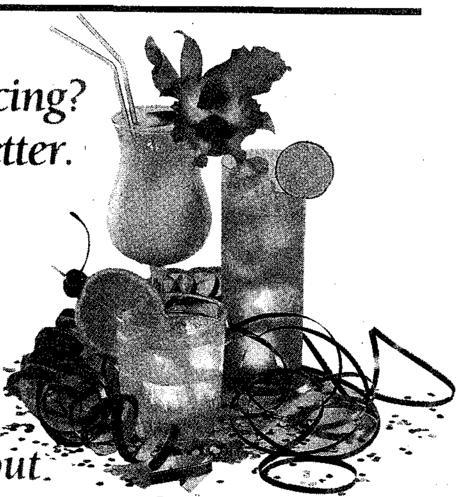
PRODUCED IN MEXICO FOR THE MEXICAN MINISTRY OF TOURISM.

o Better Time!



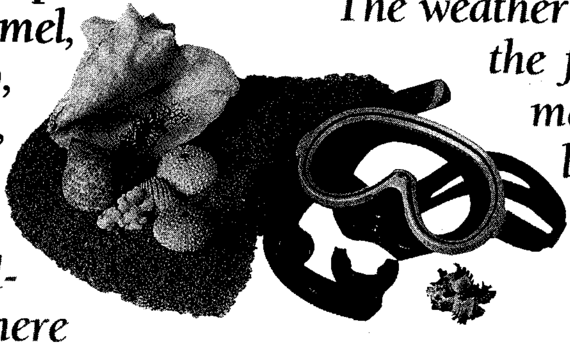
and the rich aromas of a hundred exotic dishes. Sip a tangy, ice-cold Margarita, made by the people who invented them. And then at sundown, turn your feet loose. Go ahead. Close your eyes and follow the music. It's time to head south of the border this winter season to the beaches of Mexico: Cancun, Acapulco, Puerto Vallarta, Cozumel, Mazatlan, Manzanillo, Huatulco, Los Cabos, Ixtapa-Zihuatanejo, and La Paz; all renowned world-class resorts where you and your vacation budget can both stretch out comfortably.





Sounds enticing? . . . it gets better.

Give your travel agent a call. . . today!! and find out about our wide selection of money-saving winter vacation packages.



The weather is perfect. . . the fun's in place. Now make it happen. . . for less than you imagine.

MEXICO '92

No Better Time!

PENNSYLVANIA

DUTCH COUNTRY

◆◆◆

The Pennsylvania Dutch country has much to offer a family of travelers. It's only a three-hour drive southwest of the city, and once one leaves the Pennsylvania Turnpike at exit 21 or 22, seeing the rich, rolling farmland where holsteins graze and windmills turn has an immediate calming effect. The most picturesque sights are found along the back roads. Those with time to explore the countryside will find covered bridges and candle barns, horse-drawn buggies and one-room schoolhouses. By visiting the region, parents get the chance to expose their children to another way of life, that of the industrious Amish people.

For 300 years, the Pennsylvania Dutch (who actually emigrated from Germany) have lived and worked in America, holding to their old-world values and customs. In the shadow of the 21st century, their conservative, community-oriented ways remain strong. It was the simplicity of this pastoral life that appealed to the big-city cop played by Harrison Ford in the movie *Witness*.

With their long beards, severe black clothing, and horse-and-buggy transport, Amish people fascinate children and adults alike. There are 16,000 of them living in Lancaster County.

The most conservative of the Pennsylvania Dutch sects, the Amish live without electricity, cars, or telephones. In their homes, upholstered furniture is verboten, and appliances still run on gas or kerosene. Family life is rich and strong, with a tradition of placing the needs of the community above those of the individual, and a commitment to pacifism. By law, Amish children are required only to complete the eighth grade; then they tend their family farms full-time.

There are a number of opportunities to get to know more about "the plain people," as they call themselves. In Strasburg, one may hitch a ride with Ed's Buggy Rides for a scenic three-mile tour across back-country roads. The Amish Village attraction offers a guided tour through an authentically furnished 1840 Amish farmhouse. In the barn, children will see goats, pigs, and horses. Although Amish-run businesses are closed Sundays, one sees the devout as they drive their black, horse-drawn buggies to church and back.

The Mennonite Information Center (717-299-0954) shows a film that serves to introduce people to the Pennsylvania Dutch way of life by following a Mennonite family at home on their farm. Farm Country Tours offers a personal touch; tourists can arrange for a local Mennonite guide to join them in their car for a tour of the area.

At the People's Place in Intercourse there's a theater that shows *Hazel's People,* a film starring Geraldine Page about the clash of cultures between a Mennonite and a visitor. It runs daily at 7:30 P.M., except Sundays. *Who Are the Amish?,* a 25-minute multiscreen documentary, plays several times daily. The People's Place also contains a bookstore, arts and crafts center, and a museum of Amish quilts. Across the street is the Old Country Store, which carries a large selection of quilts, plus the batting, thread, fabrics, and instructions needed to create one's own.

For further information about the area, call the Pennsylvania Dutch Convention & Visitors Bureau at 800-735-2629.

PIECES OF AMERICANA

The bounty of Lancaster makes it tempting to bring home reminders of a trip. Farmer's markets sell fresh eggs and produce, molasses-rich shoofly pie and other baked goods, and gift items. Central Market in Lancaster (built in 1742 and one of the oldest covered markets in the country) and Green Dragon Farmer's Market and Auction in Ephrata are interesting to explore.

There's also a market in Bird-in-Hand, near the Old Village Store. Opened a century ago, the latter is one of the oldest hardware stores in the country, with a pot-bellied stove radiating warmth. Across the street from the farmer's market is the Bird-in-Hand Restaurant Bakery, which mails shoofly pies anywhere in the U.S. Upstairs, on the second floor, there's Fisher's Home Made Quilts.

Other handmade souvenirs that can be found in the Pennsylvania Dutch country include folk art, needlework, braided rugs, and, of course, antiques. On Route 272, a half-mile east of the Pennsylvania Turnpike (exit 21), Renninger's Antique Market is open Sundays. On Saturdays in the summer, nearly a thousand dealers set up shop at an indoor-outdoor bazaar featuring antique furniture, clothing, tools, collectibles, jewelry, and curiosities.

WORD OF MOUTH

When it says "family-style restaurant" in this part of the country, it means sitting down to abundant servings of rich and delicious food at a table where as many as a dozen diners break bread together. Some of the best-known places are the Windmill, Amish Barn, and Good 'N Plenty, none of which offer written menus. Pennsylvania Dutch cooking is based on hearty German recipes. Fried chicken, mashed potatoes smooth as velvet, apple dumplings, and home-baked pies make the table groan. Sweets-and-sours are vegetable dishes spiced with vinegar-and-sugar dressing.

The Shady Maple Smorgasbord in Blue Ball is a cafeteria-style restaurant with a 140-foot-long buffet table. Everything is freshly made from locally produced ingredients. Choose from—or sample all of—the chicken, steak, pork chops, salad with hot bacon dressing, fried onion rings, fresh lima beans, corn, carrots, sauerkraut. For dessert there are a half-dozen puddings including pumpkin and éclair. A bountiful array of pies and cakes and brownies tempts, as will the make-your-own-sundae station. The price is $9.99 per person.

THE SWEETEST PLACE ON EARTH

If the wind is right on any given day, the smell of chocolate fills the town of Hershey. There's no Vanilla Village USA that can make a similar boast—or that draws millions of visitors a year, which strikes a fairly decisive blow in the War Between the Flavors.

Midpoint between Lancaster and

THE AMISH way of life may appeal to visitors from the city.

Gettysburg, Hershey is a good location for families planning to spend one day in the Pennsylvania Dutch country, another immersed in Civil War history, and a third in the town that chocolate built.

Here the streetlights are shaped like Hershey's Kisses, and intersections are named Chocolate and Cocoa avenues. Children may enjoy a trolley ride through the town—and there's lots more for them to see and do before they go into sugar shock.

Hersheypark, which opens weekends beginning May 16 (daily after Memorial Day), is an 87-acre theme park with 50 rides, four roller coasters, and big-name summer entertainment. The park contains the country's oldest working carousel (built in 1919), and children still cling to the necks of its 66 hand-carved wooden horses. Live animals are kept inside ZooAmerica North American Wildlife Park, an 11-acre walk-through zoo with 75 species to see. Family pets get water and a shady place to rest at the park's Barking Lot.

Hershey's Chocolate World, open year-round, provides a free tour of the simulated world of chocolate-making. Families move in cocoa-colored cars through a twelve-minute presentation. Then they have a chance to buy Hershey, Cadbury, Nibs, Twizzlers, and Luden products at the source. There's another area that sells Hershey memorabilia, and one can belly up to the Chocolate Fantasy Dessert counter.

Hershey Gardens is a 23-acre spread that opens to the public every April. In June, 8,000 rose bushes burst into bloom. A rock garden and a Japanese garden are part of the attraction as well.

There are 30 hotels and motels in the area, and they share a central reservations number, 800-HERSHEY, also good for general information.

Susan Breslow

European by origin. Danish by design.

COPENHAGEN AIRPORT SHOPPING CENTER

Welcome to Denmark! And welcome to Europe's most beautiful shopping center: the Copenhagen Airport Shopping Center!

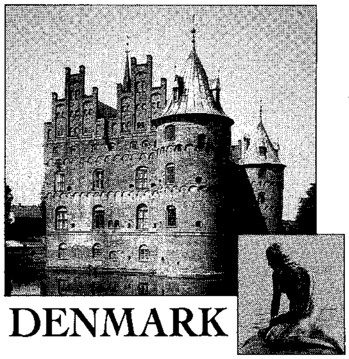
Visit the shopping oasis, complete with 27 specialized stores. Each with an attractive selection of international brands as well as products known for world-famous Danish design.

After you've seen all that Denmark has to offer, spend some time exploring the Copenhagen Airport Shopping Center. You'll go home with a heart filled with memories... and shopping bags filled with duty-free items: wines, spirits, perfumes, cosmetics and more! And, if your purchases total at least DKK 600, the VAT will be deducted on the spot. What a convenient, affordable way to take home memories of Denmark!

Arrive and depart Copenhagen Airport on Scandinavian Airlines, America's favorite airline to Denmark. SAS offers the most nonstop flights to Copenhagen from cities across North America.

Come to Denmark and discover why visitors are captivated by the warmth and hospitality of the English-speaking Danes and why Denmark is more affordable than ever. For a Danish Travel Planner filled with suggestions on how to get the most out of your Denmark vacation, call the Danish Tourist Board at 1-800-835-2335.

• Copenhagen Airport Shopping Center • Avis • Bank of Copenhagen
• Aalborg/North Jutland • Grand Supranational Hotels
• Royal Classic Hotels • Scandinavian Seaways



DENMARK

AMERICAN EXPRESS® Cards

SAS® SCANDINAVIAN AIRLINES

ATLANTIC PROVINCES

◆◆◆

Canada's Atlantic provinces are regions of unspoiled natural beauty. One can splash in the warmest water north of the Carolinas at beaches in Nova Scotia and Prince Edward Island, or stare at the icebergs melting off Newfoundland's coast. Daylong whale-watching cruises are popular attractions, available from many coastal towns. Or take to the sea in a sailboat or kayak. There are wilderness reserves for back-country hiking, canoeing, and camping. And elegant resort hotels provide challenging golf courses and pampering with a view.

The easternmost section of the nation to our north, Atlantic Canada consists of New Brunswick, Nova Scotia, Prince Edward Island, and Newfoundland/Labrador. Those who fly, drive, or cruise past Maine's border will soon understand why Canadian families often choose this region for their own vacations.

Summer and fall are the best times to visit Atlantic Canada. June, July, and August bring colorful festivals celebrating the joys of summer and the bounty of land and sea. Each province is segmented by scenic drives that make it easy for a visitor to learn about and share in the traditions of its residents. Early settlers such as French Acadians, English Loyalists fleeing the American Revolution, and later Scottish and Irish immigrants left a rich cultural heritage that lives on in foods, crafts, folklore, music, and numerous historical exhibits and events throughout the year.

New Brunswick is just north of Maine. If you are driving from New England to New Brunswick and beyond, Interstate 95 connects with Trans-Canada Highway 2 at Houlton. A more scenic trip follows Route 1 along Maine's coast to St. Stephen.

Twice a day, the highest tides in the world move in and out of the Bay of Fundy (between New Brunswick and Nova Scotia), with a 40-foot vertical difference between high and low watermarks. At New Brunswick's city of St. John, the tide pushes the St. John river back up the "reversing falls." For more information about travel in New Brunswick, call Tourism New Brunswick at 800-561-0123.

Across the bay in Nova Scotia, rafting parties linger in the Shubencadie River until the incoming tide and outgoing river meet in a wave called a "tidal bore."

The northernmost portion of Nova Scotia, Cape Breton Island has breathtaking scenery that strongly resembles the Scottish Highlands. The 184-mile loop of coastal highway known as the Cabot Trail is internationally acclaimed.

The lovely Annapolis Valley, with its annual apple-blossom festival May 28 through June 1, is home to an active French Acadian

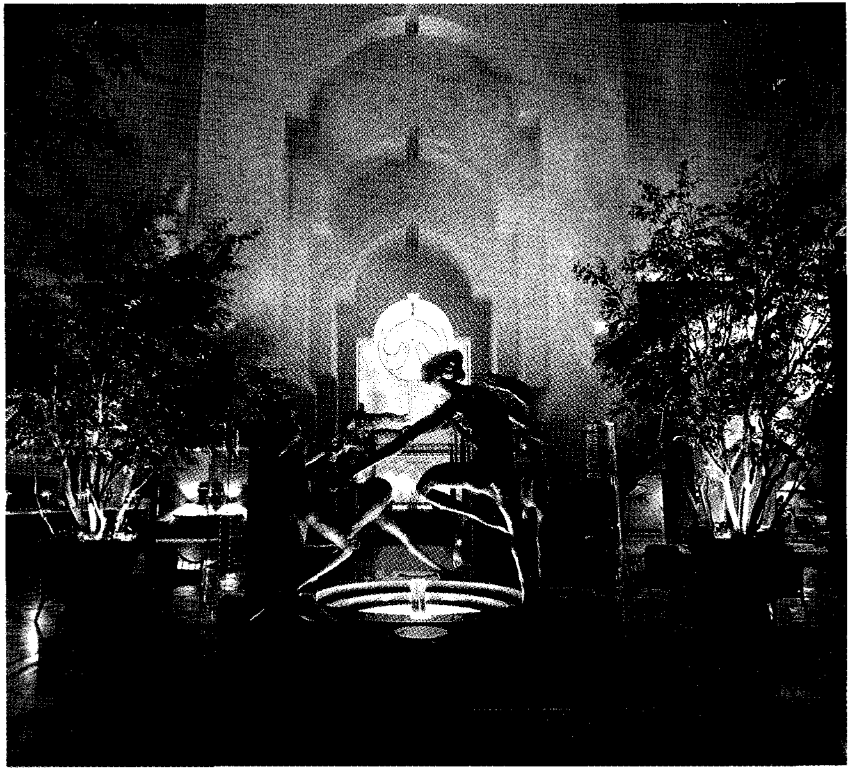
The Pan Pacific Hotel San Francisco will exceed your expectations. By a rather comfortable margin.

A wrinkled shirt? Your personal valet will press it – and resew its button. A taxi? Let the concierge summon our chauffeured Rolls-Royce instead. You see, our staff always makes an extra effort to make sure you're comfortable.

Of course, we surround you with fine art, antiques and other luxuries. But service at this level is the rarest luxury of all.

THE PAN PACIFIC HOTEL
San Francisco
At Union Square. 500 Post Street,
San Francisco, CA 94102. (800) 327-8585

NORTH AMERICA: VANCOUVER, SAN FRANCISCO, SAN DIEGO, ANAHEIM, MAUNA LANI BAY. **PACIFIC:** PALAU, VANUATU, AUCKLAND, GOLD COAST. **ASIA:** SINGAPORE, KUALA LUMPUR, JOHOR BAHRU, PANGKOR, JAKARTA, DHAKA, WUXI, NARITA.



RAFTERS ride the waves where the river meets the sea.

tradition. The historical reconstruction of the Fortress of Louisbourg is second in size and scope only to Williamsburg, Virginia. For more information about travel in Nova Scotia, contact Nova Scotia Tourism and Culture at 800-341-6096.

Prince Edward Island, or P.E.I., as it is called by visitors and residents alike, is famous for white sands and the red-headed heroine of Lucy Maud Montgomery's novels. Anne of Green Gables is an industry in itself on this pleasure island: A musical based on the stories can be seen nightly at Charlottetown's Confederation Center of the Arts. Summer is high season on P.E.I. and reservations are necessary. For more information, call 800-565-0267.

Mainland Labrador and the island of Newfoundland are farthest from the United States. Here nature can be seen as it probably looked to the first settlers. The Vikings landed around the year 1000, and by the 1500s the rich fishing grounds known as the Grand Banks were regularly visited by Portuguese, French, and English fleets.

Glaciers passing through what has become Gros Morne National Park created dramatic fjords that combine with dramatic vistas from mountain to sea. In the interior, bear, moose, and caribou continue to roam an unspoiled wilderness. For information about travel in Newfoundland and Labrador, call the Department of Development, Tourism Branch at 800-563-6353.

Proof of citizenship, such as a passport or a voter's registration card, is required for Americans entering and exiting Canada. Air Canada services Atlantic Canada with connections from major cities.

Rental cars are available at all airports. Marine Atlantic's car and passenger ferries link the state of Maine and the provinces of Atlantic Canada. Advance reservations are necessary. For information, call 800-341-7981.

Amy Asch

New Jersey's underwater treasures.

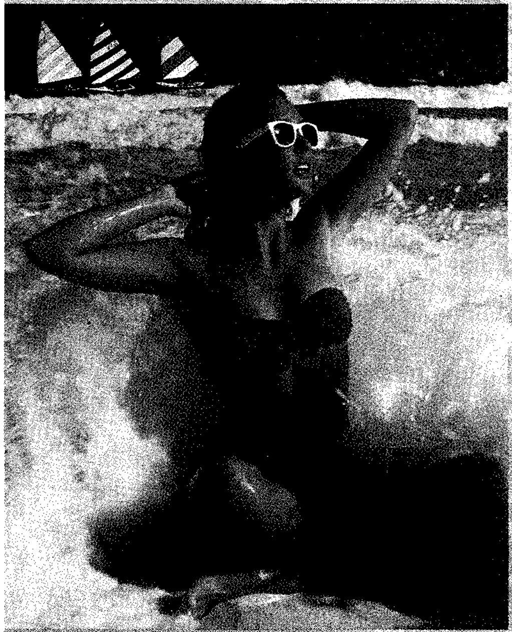
Uncover the riches of our deep, blue sea. Shell succulent lobster. Savor oysters on the half shell. Peel plump, pink shrimp.
From surfside, go inland to our famous diners, street cafes, and country inns. Indulge in restaurant cuisine from around the world.
Next vacation, come to New Jersey and sample our bounty, from surf to turf.

New Jersey
YOU SHOULD SEE US NOW!

Call or write for your free New Jersey Travel Guide. Then visit your travel agent.
1-800-JERSEY-7, Ext. 612
New Jersey Division of Travel and Tourism
P.O. Box 4007, Clinton, NJ 08809-4007

Name ____________
Address ____________
____
City ____________
State ____________
Zip ____________

Splash Down This Winter



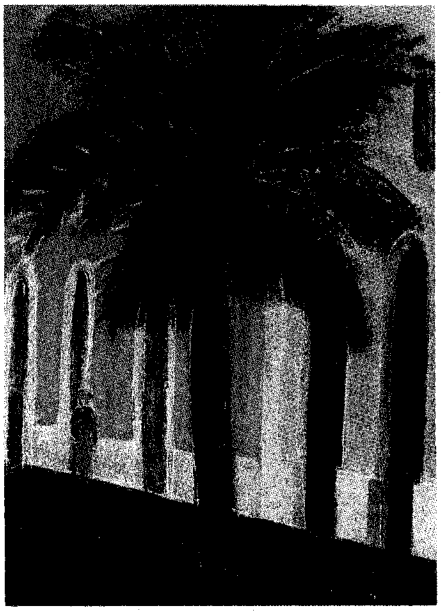
In the tropic sun and soothing azure waters blessing BAL HARBOUR. Outstanding hotels. Daytime diversions abound. Nocturnal pleasures of superb dining and gala entertainment. The perfect holiday, complete with unsurpassed shopping in the renowned Bal Harbour Shops, including Gucci, Martha, F.A.O. Schwarz, Fendi, Cartier, Saks Fifth Avenue, Neiman Marcus.

On the Ocean, minutes from Fort Lauderdale and Miami Airports.

Bal Harbour
VILLAGE
FLORIDA

For rates and information write
Department of Tourism,
655 96th Street, Bal Harbour, FL 33154
1-800-847-9222

PUERTO RICO



OLD SAN JUAN

◆◆◆

Sailing toward Puerto Rico in 1493, Christopher Columbus navigated the waters of the Atlantic to a sandy coast. Beyond it, the land rose gradually to form a mountain range along the center of the lush, tropical island. On November 19, he and his crew landed, bringing Spanish culture to a place where Indians roamed and Africans would come.

To this day, there are places still as pristine and wondrous as they appeared 500 years ago: a tropical rain forest where tabanuco trees grow as tall as 100 feet and orchids as small as one's fingernail; underground caves shaped by a meandering river; and a bay that gives off light even on a moonless night.

As the 500th anniversary of Columbus's arrival approaches, the country is geared up for festivities that extend a warm welcome to contemporary explorers. More than 300 quincentennial events are planned in an unambivalent salute to the discoverer, and the celebrations run through 1993.

In the Grand Regatta Columbus, a month-long transatlantic race starting in Cadiz, Spain, a fleet of more than 300 ships from all over the world will follow Columbus's route to the New World. The armada docks in San Juan Harbor—the first port of call—the week of June 10 through 14. Parades, concerts, fairs, and fireworks will all be part of the celebration before the fleet—which includes 25 tall ships—sets sail for New York.

Later in the month, visitors to San Juan may witness an unusual sight. June 24 is San Juan Bautista Day, celebrated for the patron saint of the island. At midnight on the 23rd, sanjuaneros can be observed walking backwards into the sea three times. The ritual is believed to renew good luck for the next year.

Columbus fever flares again in October, when Quincentennial Plaza opens in Old San Juan. It incorporates a hundred-stream fountain and columns that point toward the North Star, the explorer's guiding light.

As one of the oldest cities in the hemisphere (and the oldest under the American flag), Old San Juan is distinctive with its cobblestone streets, patio cafés, and iron-grill façades. In honor of the quincentennial, major refurbishing and restoration of the structures erected by Spanish settlers in the 16th and 17th centuries is taking place. For example, the Casa Blanca, built in 1521 as the governor's residence, was just reopened, with the Ponce de Leon and Taino Indian Ethno-Historic museums inside.

Other collections in the district include the Pablo Casals Museum, which stands as a memorial to the cellist, and the Museum of Puerto Rican Art, with works that range in period from pre-Columbian to contemporary. The handicrafts of native artisans are featured as well.

Old San Juan is also home to dozens of boutiques and restaurants, art galleries and antiques shops. La Casita is notable for its embroidered clothing, and Aguadilla en San Juan specializes in handmade lace (*mundillo*). There's also a Puerto Rican craft center—La Plazoleta—across from Pier 3.

All this activity takes place in a seven-square-block islet better suited for walkers than drivers. Only by foot can one reach El Morro, the cliff-top fort set on a promontory as rocky and timeless as when Columbus sighted the island.

Luiz Muñoz Marín International Airport is the point of arrival for most travelers today. No passport or visa is required for U.S. citizens upon arrival in Puerto Rico. Avis, Budget, National, and Hertz all have rental counters. It's close, convenient, and inexpensive to schedule a one-day round-trip flight to St. Thomas for a duty-free shopping spree. But what most attracts visitors to this part of the island are the clean, wide, private beaches to wander and sunbathe.

BACK ROADS

Away from the beach, up the mountainsides and nestled close by coffee plantations, in historic towns, and in fishing villages are 15 *paradores puertorriqueños* (800-443-0266)—government-approved, modest country inns. Most have swimming pools. Their dining rooms serve native cuisine. Lodging is $55 to $76 per night.

Outside of the resort areas, the island's beauty is dramatic and wild and accessible to explorers. The roads are generally good, although traffic signs are in Spanish. One of the most popular destinations for those who want to get closer to nature is the 28,000-acre Caribbean National Forest (known as El Yunque), a part of the U.S. National Park system. It stretches up to encompass the 3,532-foot-high El Toro peak in the Luquillo mountain range—and wide to include the tropical rain forest where 200 inches of rain fall annually. At the Sierra Palm Visitor Center, there are talks, programs, and tours by appointment.

Marked hiking trails that vary in length from one to six miles wind past jungle groves where tiny orchids, ferns, and vines intertwine and butterflies and 240 species of birds twitter overhead. Hikers are likely to encounter at least one waterfall, and they will find icy freshwater ponds as well.

Many visitors combine a visit to the rain forest with a trip to the public Luquillo Beach, a broad sweep of sand shaded by majestic coconut palms. It's advisable to visit during the week; on weekends it draws a crowd.

Rio Camuy Cave Park is a two-and-a-half-hour drive from San Juan. A trolley takes visitors through the park's lush tropical foliage to the entrance of Empalme Cave. There they may take a guided tour of the 268-acre area of limestone hills and large caves carved by an underground river. The wide-mouthed caves are filled with stalactites and stalagmites as well as a root-draped sink hole 350 feet deep—and visitors may want to stay on bat alert.

Drivers will find the 168-mile-long Ruta Panoramica memorable. The highway traverses the country from east to west, traveling up mountains and through forests, while overlooking the Caribbean.

For those in search of the whitest sand and ever more rustic accommodations, there are two islands of interest off the eastern shore. Culebra, the smaller one, is in part a wildlife refuge. Vieques is a fishing village (and naval base). Both may be reached after an hour-long ferry ride from Fajardo. The two islands delight sun-worshipers and scuba divers with their beach-cove inlets. Night dives and boating may be arranged for visitors to Vieques's so-called Phosphorescent Bay, eerily lit by bioluminescent underwater vegetation. Accommodations on both islands are intimate, quiet, and spare.

For more information, call the Puerto Rico Tourism Company (212-599-6262). It is located at 575 Fifth Avenue at 47th Street. The publication *Qué Pasa,* available upon request, contains maps, information on places of interest, and an events guide.

Susan Breslow

1 9 9 2

DISCOVER YOUR OWN FRANCE

M. JEAUGEY
GALERIE
ATELIER

Go to the France most people miss. Just call for a free France Discovery Kit and you'll receive a personalized map and itinerary for your trip. A France Discovery Guide with things to find, see and do. A special list of 1,000 charming inns and hotels. And an AT&T France Fun Book with coupons for free admission to events all across France.

Fly there direct on Air France and experience the fine art of flying. For your kit, call 1-900-990-0040.*

The American Express Card, the Official Card of Tourism in France.

*50 cents per minute. Average call length: two minutes.

AIR FRANCE

Discover the country of France
French Government Tourist Office

FRANCE

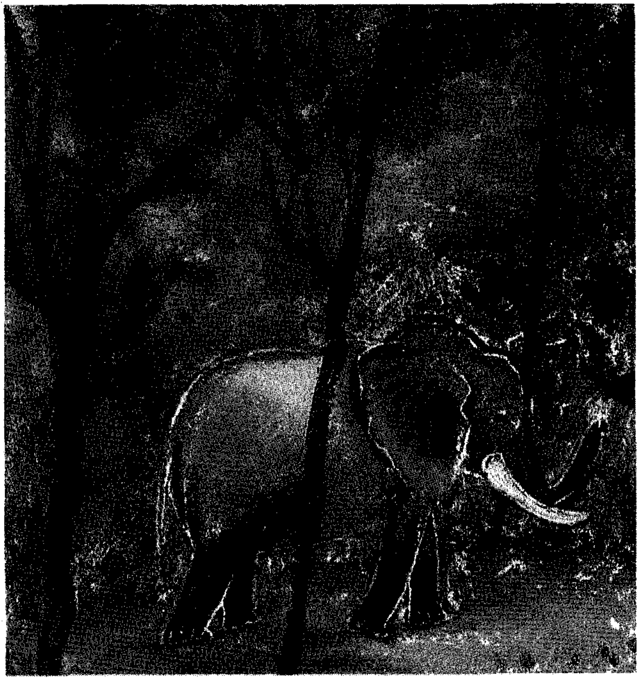


PHOTO SAFARI

◆◆◆

Picture a flame-orange sun igniting the sky as it sinks toward the horizon. In silhouette, two giraffes saunter past it on their way to the watering hole. There each animal spreads narrow, knobby legs, wider, wider, until those long necks can dip low enough to quench a desert thirst.

Such sublime sights are commonplace in Zimbabwe. With nearly 20,000 square miles of this southern African country preserved as wilderness, the opportunities to observe animals in freedom are many. Those who lead photo safaris consider a trip a success when the Big Five (elephant, lion, rhinoceros, hippopotamus, and leopard) are sighted.

Zimbabwe's veld lands and bush teem with exotic wildlife, and the Zimbabwean government is coming to realize—from both an ecological and a tourism perspective—its long-term responsibility to manage its awesome natural resources.

Unlike neighboring countries where elephants are on the list of endangered species, the opposite problem exists in Zimbabwe. The pachyderm population stands at about 50,000. Consequently, elephant sightings are common, and the herd must be culled to prevent overgrazing.

Bird-watchers will find exotic and colorful species overhead. With a six-foot wingspan and an eagle eye, the fish eagle swoops down to the water and dives for its prey. The cape turtle dove has a distinctive, repetitive song that sounds uncannily like the words "work harder, work harder." In profile, the African hoopoe resembles a miniature pterodactyl. The feathers on the tiny lilac-breasted roller are a riotous blend of electric-blue, emerald-green, and pink-purple shades.

The country they soar across is mostly unpopulated savannah in the higher elevations and hot, dry Kalahari sands in the lower. Fortunately there's a man-made body of water that nurtures both wildlife and tourism: Kariba Lake was formed when engineers dammed the Zambezi River 30 years ago. The effort yielded hydroelectric power and a 2,000-square-mile inland freshwater sea. Since then the area has become home to wild animals and birds and provides the setting for some of the country's premier resorts.

For some travelers, Kariba airport is a transfer point for journeys deeper into the country. A dozen at a time take the short flight in a cramped Islander (where luggage is restricted to 22 pounds per passenger) to Bumi Hills. The airport is a single dirt strip. It's sometimes necessary to clear the field of antelope so the plane can land.

Bumi Hills Safari Lodge is set on a hilltop that provides a panoramic view of sparkling Kariba Lake. Some might say this setting is still not sufficiently elevated: At night elephant and water buffalo wander up to the lodge to graze, and it's not uncommon for a guest to be awakened by a loud *chomp-chomp-chomp* outside her room. Stay inside till dawn, management says, and there's nothing to fear.

In the mornings, insouciant vervet monkeys prowl the rooftops, swooping down to swipe sugar packets from the breakfast tables on the outdoor terrace. The lodge features 20 guest rooms, half of which are luxury suites that face a watering hole. Photo safaris leave from the hotel and take shutterbugs to a savannah dense with wildlife: Elephants, zebras, kudu, and cape buffalo graze in packs and appear to coexist amicably.

WATERWORKS

A stay at Water Wilderness will delight the nimble and the adventurous. Set on the Ume River, a branch of the Zambezi, the Water Wilderness camp consists of four houseboats and a mother ship. Visitors are brought by speedboat, deposited at the mother ship (where lavish meals are served), and then given a canoe and their choice of wooden houseboat. There's peril in this paradise, however; crocodiles laze at water's edge and hippos huddle underwater. At night the big guys issue forlorn, dyspeptic bellows.

◆◆◆◆◆

A SAFARI is considered a success when the Big Five are sighted.

Dawn and sunset are sacraments here. At dusk a light show of peach, pink, and purple is background to the forest of ironwood trees flooded to form Kariba Lake. Dead, their trunks still rise from the water, brittle branches beseeching the sun.

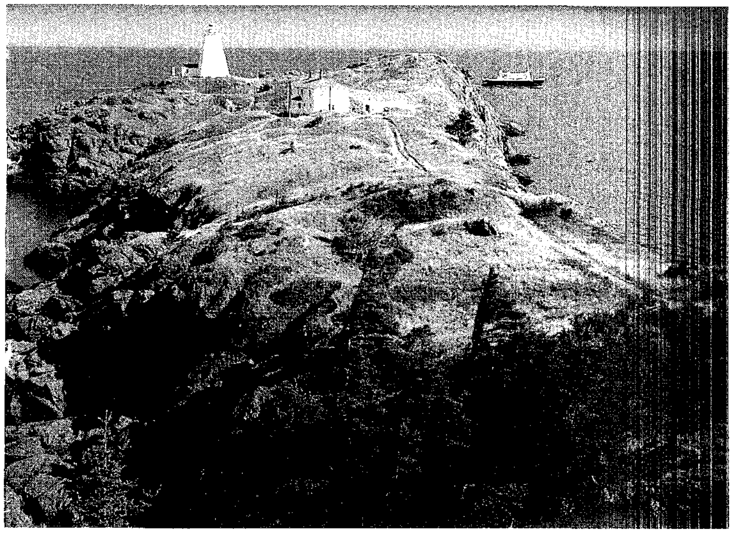
When daybreak comes over the hills, freshly baked cookies and the coffee or tea that was ordered the night before are delivered, the liquid poured from gleaming silver pots. One needn't budge from bed to savor dawn: screened windows on three sides of the houseboat allow a broad vista.

DESERT INN

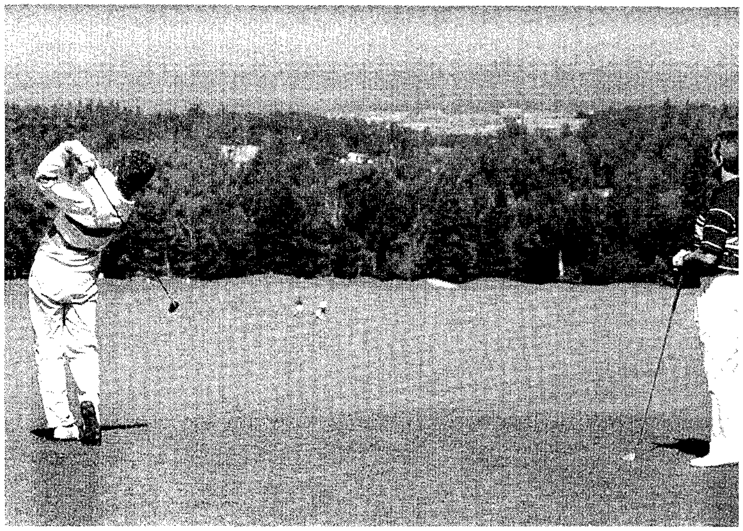
Hwange National Park, the largest in Zimbabwe, is among the finest elephant sanctuaries in Africa. A recent count revealed 107 animal species preserved within—including zebra, giraffe, wildebeest, warthog, baboons, antelope, and ostrich. Additionally, 400 species of birds nest here.

Although there are overnight cabins to rent in the park, luxurious accommodations exist close by. The Hwange Safari Lodge is, at 99 rooms, one of the largest hotels in this part of the country. A trench separates the property from the field where animals come to drink at a pipe-fed pond. The humans' watering hole is set on stilts directly across from the vlei: So as not to startle the animals, the bar stays as hushed as a library.

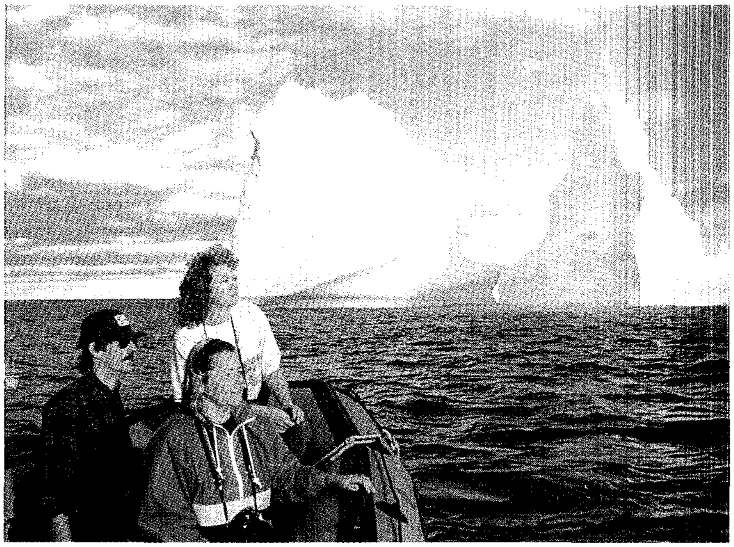
It's a three-hour drive inside Hwange National Park to the Makalolo Tented Camp. On the way, a herd of zebra may suddenly gallop in front of the open-air Land Rover—



SWALLOWTAIL LIGHTHOUSE, GRAND MANAN ISLAND, NEW BRUNSWICK



GREEN GABLES GOLF COURSE, PRINCE EDWARD ISLAND



WHALE WATCHING TOUR, OFF COAST OF TRINITY, NEWFOUNDLAND

FISHERIES EXHIBITION DORY RACES, LUNENBURG, NOVA SCOTIA

ATLANTIC CANADA. JUST UP THE ROAD YET A WORLD AWAY. We speak the same language. But our traditions, our natural beauty, and the story of how and why we settled in these parts, makes the adventure of visiting with us something special.

The Vikings dropped anchor here because the deep fjords reminded them of home.

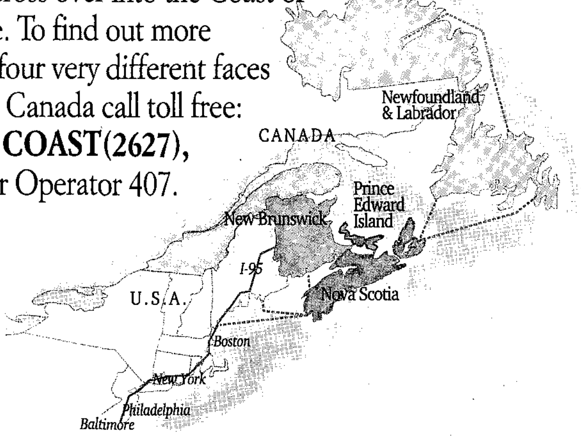
The Gaelic you'll hear will make you think you're in the Scottish Highlands.

Louisiana's "Cajuns" were originally part of our "Acadian" communities.

And you'll not find a more interesting cuisine. Treat yourself to a feed of cod tongues, poutine rapée or steamed fiddleheads.

We're close, our seasons and accommodations are comfortable and you won't find a friendlier people anywhere.

This year cross over into the Coast of Difference. To find out more about the four very different faces of Atlantic Canada call toll free: **1 800 565 COAST(2627),** and ask for Operator 407.

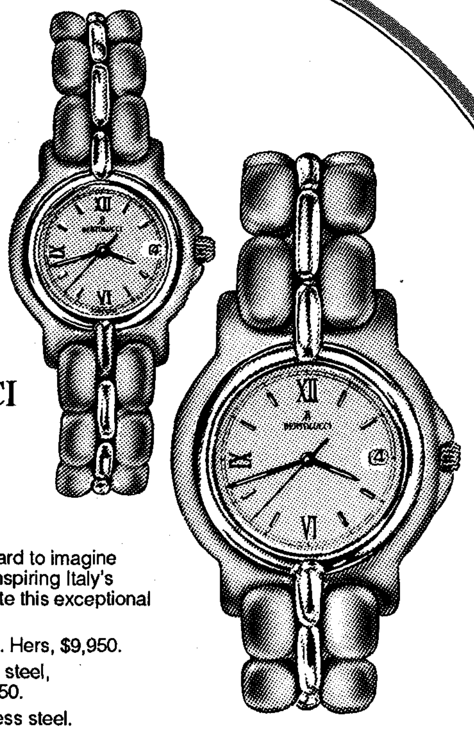


ATLANTIC CANADA

A Coast Of Difference

NEW BRUNSWICK • NEWFOUNDLAND & LABRADOR • NOVA SCOTIA • PRINCE EDWARD ISLAND

Atlantic Canada, A Coast of Difference P.O. Box 34054, Scotia Square, Halifax, Nova Scotia, Canada B3J 1S1



BERTOLUCCI

PULCHRA
One look and it's not hard to imagine nature's tiny pebbles inspiring Italy's noted designer to create this exceptional Swiss timepiece.
18K gold, His, $15,500. Hers, $9,950.
18K gold and stainless steel, His $3,750. Hers, $2,450.
Also available in stainless steel.

TOURNEAU CORNER® NEW YORK BAL HARBOUR • GENEVA

MADISON AVE. & 52ND ST. MADISON AVE. & 59TH ST. SEVENTH AVE. & 34TH ST. BAL HARBOUR SHOPS/FLORIDA
MAJOR CREDIT CARDS ACCEPTED (212) 758-6234/1-800-348-3332.

Your
Dream Vacation
In Manhattan

THIS WEEK ONLY!
SAVE $225
(Initiation Fee Waived)

At NYC's
"Best Gym"
– Self Magazine

Manhattan Plaza Health Club
482 West 43rd Street
NYC, NY 10036
212-563-7001

New York MAGAZINE®

SPECIAL ADVERTISING SECTION
ISRAEL
PLEASURES AND TREASURES

Coinciding with Israel's 44th anniversary, this section will offer an insider's view of Jerusalem, featuring hotels, shopping, dining, and nightlife.

To advertise, call International Travel Director Jacqueline Johnson at 212-880-0730.

ISSUE DATE: 5/11
ON SALE: 5/4
AD CLOSE: 4/13

and in a moment's time they're a memory in black and white. Then a fearless little warthog skitters up to the side of the vehicle, emits a threatening snort, and stands his ground watchfully until the intruders pass. Wildebeest also travel in packs, posing long enough for onlookers to marvel at God's ungainliest creation. The park is also populated with baboons, ostriches, and the extremely rare black rhinoceros, its number almost decimated by poachers.

Perhaps the most magical part of the safari drive comes after dark, when the guide turns on a high-intensity beam. The Kalahari is a forested desert, so the single, lonely light illuminates acacia branches overhanging the sandy road, and the surroundings evoke the forest primeval—or the setting of a hundred children's fairy tales. Then the sweep of the spotlight may pick up the eyeshine of a hare or a bush baby, and one feels privileged to have witnessed a moment in the life of the nocturnal desert.

Isolated from the rest of the world, Makalolo is a desert camp that houses travelers in nine canvas tents. There's one central shower with hot water; the bunks have their own toilets and cold-water sinks. On a summer's night, the air is cool outdoors, so camp managers Bridget and Mark Edwards light a fire. Before the friendly group dinner begins, guests make introductions by the campfire or in the lounge at the makeshift bar. Evening activities consist of star-gazing and a night safari drive; that's when the big cats come out.

Part of the joy of exploring Zimbabwe is meeting fellow travelers; there's also the opportunity to get to know resident professional guides. Each has mastered a two-year training program and acquired an encyclopedic knowledge of the country's ecosystems. Senses sharp, these modern-day heroes champion the environment and provide a line of defense against poachers.

VICTORIA FALLS

Medical missionary Dr. David Livingstone was the first white man to sight Victoria Falls, which was already known to tribal people as "the smoke that thunders." Twice as tall as Niagara, Victoria Falls is the world's largest sheet of falling water. From a distance, one can hear the roar and see the spray from the torrential waters. Flight of the Angels is a 15-minute sightseeing trip in a four-seat plane. The views over the Falls are spectacular—and a rainbow is just about guaranteed.

In the Victoria Falls National Park there are a number of vantage points, some that involve negotiating steep stone staircases, others that take one to the very edge of the land, and almost all spraying visitors with mist. The city of Victoria Falls is something of a tourist trap, and the park can be crowded.

No place in Zimbabwe is more evocative of colonial Africa than the Victoria Falls Hotel. From the "I Presume" bar to the high-tea service to the lobby that buzzes with *rrr-rumour*, it's all reminiscent of another time and place. Breakfast and lunch are served on a patio terrace that overlooks lush tended gardens. Beyond, one can see spray rising from the Falls. In the evening, tribal chants and dances are performed in an outdoor theater.

TRIP OF A LIFETIME

Traveling to Africa requires more planning than trips closer to home. Flights within Zimbabwe are often booked well in advance, and with lodging limited, it's inadvisable to go anywhere without a reservation.

Fortunately, English is the official language, and the people are warm and helpful. When planning a trip, keep in mind that the seasons are reversed below the equator. Here the rainy season begins after an uncomfortably hot October and continues until March. April through October is the best time to visit. In winter (July and August), overnight temperatures in the desert can dip to freezing, then back up to a pleasant 60 to 70 degrees during the day.

It's important to visit a tropical-disease expert at least two weeks prior to the trip to start prophylactic medication before leaving the U.S.

Among the touring companies with outposts in Zimbabwe are Abercrombie & Kent, Bonaventure, and Touch the Wild. Zimbabwe Sun Hotels has locations throughout the country, and the U.S. reservations number is 800-521-7242. For general information, contact the Zimbabwe Tourist Development Corporation, 1270 Avenue of the Americas, between 50th and 51st streets, Suite 412, New York, NY 10020, or call 800-621-2381.

Lufthansa's modern aircraft fly nonstop to Frankfurt three times a day, and continue with service to Harare, the capital city, via Nairobi. The airline's business and first-class lounges at Kennedy airport have recently been expanded and refurbished, ensuring that one starts the journey in comfort. Air Zimbabwe and British Airways fly to Harare from London. Domestically, Air Zimbabwe has a monopoly, and when President Robert Mugabe isn't traveling in his plane, you may be.

With the eventual dismantling of apartheid and the lifting of economic sanctions in neighboring South Africa, it's likely that peaceful and stable Zimbabwe will continue to grow as a tourist destination. For now, it's a place to take a unique personal journey across unspoiled land where elegant and graceful species abound.

Susan Breslow

FUN. FRIENDLY. FABULOUS.

When you pack this much fun into a friendly private island, the result is simply fabulous vacations. Merv Griffin invites you to discover Paradise Island Resort & Casino, with miles of white sandy beaches, world-class gaming, spectacular supershows, 1,200 luxurious accommodations and 12 gourmet and specialty restaurants. Other resorts promise paradise. Only one delivers.

Air-Inclusive Vacations from $445* per person

MERV GRIFFIN'S Paradise Island RESORT & CASINO BAHAMAS

There's No Better Place To Play.

For reservations and information see your travel agent or call

800-321-3000

*4 Days/3 Nights, dbl. occ. Eff. 6/2–6/26, 9/1–10/9, 12/8–12/21/92. Subj. to change. Other vacation plans avail.

SPRING TRAVEL
SPECIAL ISSUE

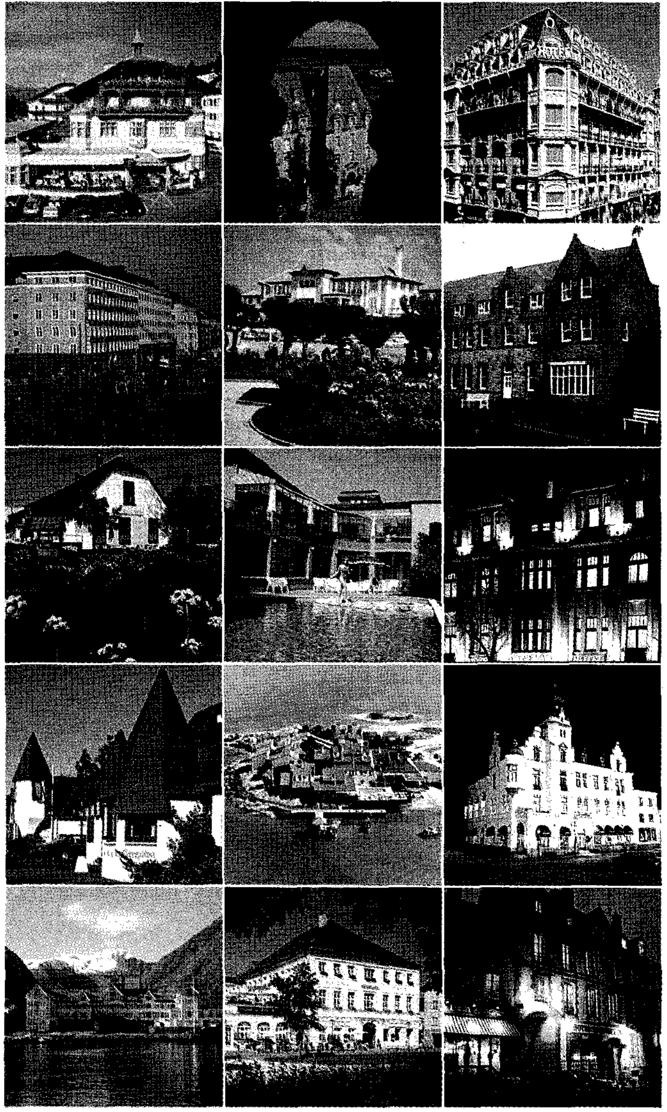
Where 1.7 million readers go for the latest travel information.
To advertise, call International Travel Director
Jacqueline Johnson at 212-880-0730.

ISSUE DATE: 4/20 ON SALE: 4/13 AD CLOSE: 3/30

New York MAGAZINE®

Classified Close: 4/7. Call 212-643-6500.
Source: 1991 SMRB

THROUGHOUT AUSTRALIA AND NEW ZEALAND, BEST WESTERN'S ROOMS ARE PART OF THE VIEW.



Best Western

A hotel in another country should be as much of a new experience as the country itself. We invite you to experience the local flavor of any of the 363 independently owned Best Western hotels in Australia and New Zealand. Each is as individual as the countries down under, yet each has the high standards of quality and value associated with the Best Western name in 39 different countries. For travel assistance in English, you can contact any of the network of American Express® travel locations in over 120 countries worldwide.* If you're an American Express® Cardmember, they can replace a lost or stolen Card, cash a personal check ** or make an American Express® Card Assured Reservation*** for you. So speak to your travel agent or call Best Western at **1-800-528-1234** and they'll tell you how to check into any of the 3,300 hotels around the world. And wherever you go, remember to bring the American Express Card.

AMERICAN EXPRESS

AMERICAN EXPRESS®

Don't Leave Home Without It.®

From left to right, a sample of Best Western hotels around the world: Switzerland: Grand Hotel Beau Rivage - Interlaken; Great Britain: Spread Eagle Hotel - Midhurst; Greece: Athens Gate Hotel - Athens; France: Le Sauvage - Tournus; Hungary: Hotel Korona - Budapest; Italy: Hotel Europa - Riva del Garda; Denmark: Hotel Niels Juel - Køge; Australia: Great Western Motor Inn - Norseman, Western Australia; Austria: Sporthotel Igls - Innsbruck-Igls; France: Grand Hôtel Talabardon - Roscoff; Spain: Hotel Europa - San Sebastián; Finland: Hotel Helka - Helsinki; Portugal: Hotel de Turismo Guarda - Guarda; Ireland: Breaffy House Hotel - Castlebar; Holland: Hotel De Witte Brug - Lekkerkerk; Mexico: Hotel Paseo de la Presa - Guanajuato; Germany: Kaiser Karl Hotel - Bonn; New Zealand: Camelot Court - Christchurch; Brazil: Porto Do Sol Guarapari - Guarapari-ES; Sweden: Kalmar Stadshotell - Kalmar; Norway: Kvikne's Hotel - Balestrand; Germany: Hotel Zur Post - Altötting; France: Le Dauphin-L'Aigle. *Comprises Travel Service locations of American Express Travel Related Services Company, Inc., its affiliates and Representatives worldwide. **Subject to local laws and cash availability. ***Be sure to ask about restrictions and hotel's cancellation requirements. ©1992 American Express Travel Related Services Company, Inc.

The Underground Gourmet/Fran Schumer

LOTSA PASTA

> ". . .The grilled baby-artichoke hearts—drizzled with garlicky oil—are one reason you don't want to leave this dinner party. . ."

TAXES RISE. THE PRICE OF PASTA—GOOD pasta—keeps falling. At **Piccolo Pomodoro** (1742 Second Avenue, near 91st Street; 831-8167), you can order a delicious plate of grilled vegetables, perfectly cooked rigatoni with eggplant, and the creamiest hazelnut gelato outside Rome for less than $20. And the mood in this slender, rosy space is intimate—you can hear people converse, but you don't mind. It's a dinner party you don't want to leave.

The grilled baby-artichoke hearts are one reason. A special, they ought to be a fixture on the small but comprehensive menu. They're sweet, tender, and drizzled with not too much of the pleasantly garlicky oil ($6.95). The insalata mista (carrots, onions, romaine lettuce, and tomatoes) is fresh and simple, and given the price ($2.95), it's a wonder the chef bothers with artistry (he stacks the carrots tepee style).

Better than it or any salad on the menu is the grigliata mista ($5.95). More elaborate kitchens turn out less satisfying versions of this popular dish, the vegetables often withered from their encounter with the heat. At Piccolo Pomodoro ("little tomato"—see the red stickers in the ashtrays), however, the zucchini, eggplant, endive, pepper, and radicchio are seared, marinated, and then chilled. They have all the flavor of the grill but are juicy too.

The pastas are simple and inexpensive. The least complicated is penne al pomodoro, made with basil, garlic, oil, and plum tomatoes that are neither too acidic nor watery, which is why this basic sauce works ($5.95). The anchovies in the fusilli puttanesca, a special, have been ground into a paste ("because people don't like to look at them," says co-owner Enrico Malta); mixed with capers, tomatoes, and pitted black Gaeta olives, they give this dish its characteristic fiery taste ($6.95).

More muted is rigatoni Messinese (as in Messina, Sicily, where eggplant reigns). This favorite dish is flavorful, too, served with mozzarella melting over the top ($6.95). The ravioli delicati is delicate indeed—homemade pillows stuffed with cheese and dripping with butter and fresh, fragrant sage ($7.95). For a slightly wilder, more provocative taste, try the penne tre funghi ($9.95). In this special, juice from porcini, shiitake, and portobello mushrooms is blended with tangy grated Parmesan and cream.

It's far more interesting than the farfalle al tonno (with canned "tonno"). For meat lovers, the fusilli salsiccia features an unusual combination of hot and sweet sausage ground so that it looks like hamburger meat. With a chunky tomato sauce and a touch of cream, it's a tantalizing dish and, at $6.95, amazingly cheap.

Entrées are light and worth forsaking even pasta for, once in a while. The best and most novel is chicken capricciosa, a frequent special ($10). The chicken is pounded into a carpacciolike sheet, then breaded, fried, and topped with a mound of crunchy arugula, endive, and radicchio in a light and lemony bath—the perfect complement to the otherwise sauceless meat.

There are only two desserts on the menu (each, $3.75), and even if you're dining solo, order both. The tirami su, probably the zillionth served in Manhattan this month, is in the ninety-ninth percentile of tirami sus. Ultra-rich mascarpone, dark chocolate, and genius make it work. The hazelnut gelato is also state of the art, four little scoops with a haunting mocha-almond taste.

ABBONDANZA!: *Fit to fill at Piccolo Pomodoro.*

The cappuccino is strong and frothy, the wine list short and modestly priced—unless you grumble, at which point a longer and more expensive list appears (a $46 Tignanello, a $25 Russian River Chardonnay). The dining area is light, pretty, and embellished with Italian posters for American films. In spring, there's outdoor dining in a garden with flowers and a white picket fence. But it's only early March, so console yourself with scenes from *Luci Della Citta (City Lights)* and *Il Monello (The Kid).*

Piccolo Pomodoro is open daily 5 P.M. to midnight. A.E., M.C., V.

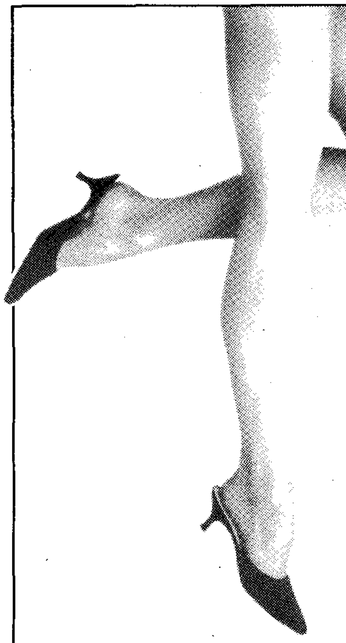
FARTHER SOUTH, IN THE HEART OF THE MORE restaurant-dense Upper East Side, the Piccolo Pomodoro team has opened a new, noisier space: **Zucchero** (1464 Second Avenue, near 77th Street; 517-2541). The menu is more adventurous, and the entrées are about a dollar more.

Worth the trek south are several dishes not available at Piccolo Pomodoro, including spaghetti vongole (with garlic, olive oil, chiles, and fresh baby clams, $9.95) and costoletta di vitello capricciosa—a variation on Piccolo Pomodoro's excellent breaded chicken, made here with a veal chop pounded so mightily it spreads out like a fan ($14.95).

Zucchero (the name means "sugar") also features dressier desserts—poached pears in red wine with currants; apple tart; and crème brûlée in buttery, heart-shaped pastry shells (each, $4.95). But none of these desserts, as good as they are and as lovely as they look on their large, gaily painted serving trays, rivals Piccolo Pomodoro's hazelnut gelato or tirami su, also available here ($3.95).

Zucchero is open daily 5 P.M. to midnight. No credit cards. ■

Photograph by Charlie Samuels.



GET A LEG UP
ON
VARICOSE VEINS

The Vein Treatment Center, since 1982, has been ridding women of this unsightly problem, safely and effectively through the use of such methods as, SCLEROTHERAPY and AMBULATORY SURGERY, as well as the specialized PULSED TUNABLE-DYE LASER for treating facial spider veins, broken capillaries, birthmarks and age spots.

Consultation at no charge.

(212) 249•6117
(800) 300•VEIN

The Vein Treatment Center
327 East 65th Street • NYC

SALES & BARGAINS

BY LEONORE FLEISCHER

CHINA WHIRL

THIS WAREHOUSE OUTLET WILL BE OPEN TO the public on Thursdays and Fridays, with great bargains in French Limoges, including limited quantities of expensive porcelain dinnerware, priced (per place setting) in 5-piece settings, such as Band, color-banded white, retail $165, here $57.50; Caneton, retail $425, here $195; Delhi, retail $275, here $125; Chant d'Oiseaux, retail $360, here $155; Limoges egg-shaped boxes for Easter gifts, from a tiny one, retail $22.50, here $8.50, to hand-painted cobalt ones with gold trim, retail $125, here $47.50, or hand-painted ones with high relief, retail $147.50, here $55; little china boxes with Renoir scenes, retail $20, here $8.50; porcelain for boudoir and bath, such as a small, leaf-shaped dish, retail $22.50, here $12.50; a rectangular dresser tray, retail $125, here, $60; Limoges hand-painted cachepots of various patterns and sizes, from tiny, retail $55, here $22.50, to large, retail $275, here $125; strawberry-pattern dessert plates, retail $120 for 6, here $55; and fruit-pattern canapé plates, retail $90 for 6, here $37.50. Checks accepted; no credit cards; all sales final. *Limoges Outlet, 36 W. 25th St., between Broadway and Sixth Ave. (684-4130); Thurs. and Fri. 10 a.m.–5 p.m.*

PICK OF THE LOT

YOU'LL HAVE FUN AT THIS SALE; YOU CAN pick up one- and few-of-a-kind store-display pieces to accent your home, spending as little as $4 (for a miniature Adirondack twig chair) to $700 (was $2,150) for a Shaker-style display cabinet, 98 in. high, 36 in. wide, 16 in. deep, of green and honey pine, with *faux* cabinet but real drawers; or spend $290 (was $870) for a life-size papier-mâché mermaid; the sand castle she sits on, was $788, now $262; a couple of taxidermy chickens on nests with eggs, were $220 each, now $73 each; one large stone-look-fiberglass garden urn filled with silk-blossom geraniums, was $335, now $111; 3 child-size cotton chintz–covered slipper chairs, were $230 each, now $76 each; a variety of comical penguins (porcelain, plastic, and white plaster), were $12–$110 each, now $4–$35; one large fiberglass carousel horse, was $1,175, now $390; a 5-ft. steel bottle opener with corkscrew, was $60, now $20; a group of columns of different heights, in papier-mâché, fiberglass, and plaster, such as an 8 ft.-1 in. fluted-plaster column, was $460, now $153; a group of one-of-a-kind wide ribbons—satins, plaids, prints, metallics—were $30, now $10 the 50-yard roll. Checks accepted; no credit cards; all sales final; delivery additional. *Discoveries, Inc., 137 W. 25th St., near Seventh Ave., fourth floor (633-1922); Mon.–Thurs. 10 a.m.–5 p.m.; Fri. till 4 p.m.; and Sat. (3/14, 21 only) 10–2; through 3/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

HOW SUITABLE

PETER ELLIOT'S THIRD AVENUE OUTLET FOR men's and women's famous-label fall and winter merchandise is closing 3/13, and everything must go, including lights and fixtures. Women's items (sizes 2–14) include Barry Bricken wool crêpe suits, were $495, now $125; an assortment of women's trousers in sizes 2–6, were up to $150, now $20; assorted tops, blouses, and skirts in linen, silk, and cotton, were up to $150, now $25; men's and women's hand-knitted wool sweaters, were $250, now $85; for men, Barry Bricken pleated wool-gabardine trousers, were $175, now $75; cotton plain-front pants by Barry Bricken, sizes 34–46, were $85, now $35; cotton and wool sweaters from Tricot St. Raphael, were up to $150, now $35. The new Madison Avenue shop is selling men's clothing only, and there's a sale there, too, with suits and sport coats by Hickey Freeman, Freedberg of Boston, and Country Britches, in sizes 38–42S, 38–48R, and 40–48L. Suits, were $500–$1,150, now $250–$500; sport coats, were $395–$850, now $175–$400; wool, corduroy, khaki, brushed-cotton, gabardine, and heavy twill trousers by Zanella and Barry Bricken, were $95–$250, now $35–$70; dress and sport shirts by Ike Behar and others, were $68–$150, now 50 percent off; leather and suede outerwear by Sawyer of Napa and Brier of Amsterdam, was $425–$895, now 50 percent off. M.C., V., checks accepted; all sales final. *Peter Elliot Outlet Store, 1367 Third Ave., at 78th St. (861-4200); Mon.–Fri. 11 a.m.–7 p.m.; Sat. till 6 p.m.; and Sun. 1–5; Peter Elliot, Ltd., 1070 Madison Ave., near 81st St. (570-2300); Mon.–Fri. 10 a.m.–6:30 p.m.; Sat. 11 a.m.–6 p.m.; and Sun. 1–5 p.m.; 3/3–13.*

PRIMITIVE FOLK

MORE THAN 1,000 PIECES OF LATIN AMERICAN and Haitian folk art, much of it one- and few-of-a-kind, are at least 25 percent off here, such as 6-foot papier-mâché Judas figures, were $650, now $325; 20-piece miniature Nativities, were $36, now $10; Bolivian Devil masks, were $650, now $250; Guatemalan weavings and blouses, were $60–$850, now $36–$510; sterling-silver jewelry from William Spratling, was $140–$550, now $100–$330; Huichol beaded bowls, were $25–$850, now $16–$550; Guatemalan one-of-a-kind jewelry is now half-price, such as glass beads hung with votives, milagros, wool tufts, were $160–$260, now $80–$130; Guatemalan silver-plated marriage chain necklaces, were $36, now $18. A.E., M.C., V., checks accepted; all sales final; shipping additional. *The Grass Roots Gallery de Artes Populares, 560 Broadway, at Prince St., sixth floor (431-0144); Tues.–Sat. 11 a.m.–7 p.m.; 3/6–21.*

FILL IT TO THE BRIM

THIS COMPANY MAKES GIFT BASKETS OF gourmet goodies, and it has a selection of treats on sale, plus an assortment of round black or white baskets you can fill yourself, were $20–$25, now $8–$10; La Tempesta Biscotti Toscani, was $10 for 8-oz. tin, now $5; Di Camillo Foccaccia flatbread, was $10 for 9-oz. bag, now $5; La Tempesta Panforte, was $15 for 16-oz. box, now $7; English Provender gingersnaps in a drum, were $10 for 7.5 oz., now $4; Laura's Home-baked Scottish Shortbread, was $5 for 4 oz., now $2.25. A.E., Disc., M.C., V., checks accepted; all sales final. *The Ultimate Basket, 140 W. 83rd St., near Columbus Ave. (877-3291); Mon.–Fri. 9 a.m.–5:30 p.m. and Sat. 10 a.m.–4 p.m.; through 3/7.*

COUPLES ONLY

SEE TWO OF THE MOST BEAUTIFUL EUROPEAN cities—Budapest and Prague—with this travel package. From a minimum of $1,355 per person based on double occupancy, you get round-trip airfare from New York to Budapest via CSA; free transfer to hotel; daily breakfast in both cities; 3 nights in Budapest at the Forum Inter-Continental (upgrades to the first-class Radisson Beke and superior-class Duna Inter-Continental available at small additional cost); half-day sightseeing tour in each city; either a cultural performance or a dinner at a typical Prague restaurant; first-class rail to Prague; and 3 nights in Prague at the Atrium Hotel (upgrades to the first-class Esplanade and superior-class Palace available at small additional cost). Hotel taxes and service charges are included; $18 additional per person for U.S. tax and Customs user fees; prices good through 5/31; in June, July, and August, add $100 per person. *Call your travel agent or Isram World (661-1193 or 1-800-223-7460).* ▬

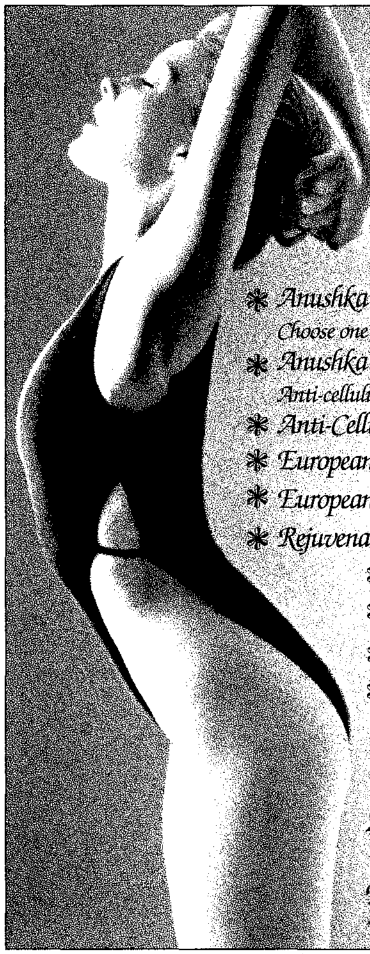
Fantasy Becomes Reality.

This year's **HOTTEST DESIGNERS**, Now.
This season's **NEWEST STYLES**, Now.

Save hundreds of dollars on one
item to thousands on a wardrobe.

Remin's of WESTCHESTER
FABULOUS DESIGNERS AT REMIN'S PRICES

665 North Ave., New Rochelle, NY (800) 245-6671 • Private Parking • Only 30 min. from NYC, L.I., NJ & CT



Shapely Sexy Bodies
created by the Anushka Spa

At the Anushka Spa, we offer complete beauty care services as well as the most advanced programs on cellulite and weight control. All at special prices until March 31st.

	Was	Now*
✻ Anushka's Body Wrapping Deluxe Detoxifier Choose one of our body wraps & 1/2 hour cellulite massage	$110	$75
✻ Anushka's Quick Fix Anti-cellulite double treatment & 1/2 hour cellulite massage	$180	$90
✻ Anti-Cellulite Seaweed Wrap	$80	$65
✻ European Body Massage or Aromatherapy	$65	$55
✻ European Facial (1 Hr.)		$48
✻ Rejuvenating René Guinot Facial (1 1/2 Hr.)	$75	$62
✻ Full Leg & Bikini Wax	$65	$45
✻ Electrolysis - 15 minutes	$27	$20
✻ Manicure & Pedicure	$53	$43

✻ FREE CELLULITE CONSULTATION ✻

Anushka Est. 1972
241 East 60th St.(between 2nd & 3rd)
212-355-6404
Body Contouring Diet System Now $89
*Prices Good on Single Treatments Only.

A Complete Entertainment Guide for Seven Days Beginning

MARCH 4

108
MOVIES

117
THEATER

122
ART

126
MUSIC & DANCE

128
RESTAURANTS

134
OTHER EVENTS

135
CHILDREN

136
NIGHTLIFE

138
RADIO

141
TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—3/4–17: *Titicut Follies* (1967). #2—Through 3/5: *Andrei Rubley* (1966). 3/6, 7: *The Younger Generation* (1929); *The Jazz Singer* (1927). 3/8, 9: *Gentleman's Agreement* (1947); *Crossfire* (1947). 3/9: *Humoresque* (1920). 3/10: *Counsellor at Law* (1933); *The Kibitzer* (1929). *#3—35 Up.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Gate II.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Until the End of the World.* #2—*Amazon.* #3—*Mississippi Masala.* #4—*Black Robe.* #5—*My Own Private Idaho.* #6—*Where Angels Fear to Tread.*

4. CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—*Secret Friends.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Shining Through.* #2—*Fried Green Tomatoes.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 3/4, 5: *A Month in the Country* (1988); *Life and Nothing But* (1990). 3/6, 7: *Marco Bellocchio's Devil in the Flesh* (1987); *Henry VI* (1985). 3/8, 9: *Au Revoir Les Enfants* (1988); *Murmur of the Heart* (1989). 3/10: *Dim Sum* (1985); *A Great Wall* (1986).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Final Analysis.* #2—*Gate II.* #3—*Naked Lunch.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 3/4: *Blazing Saddles* (1974); *Silent Movie* (1976). 3/5: *The Wrong Man* (1956); *Dial M for Murder* (1954). 3/6, 7: *Gone With the Wind* (1939). 3/8: *Lolita* (1962); *Killer's Kiss* (1955). 3/9: *Band of Outsiders* (1964); *Breathless* (1959). 3/10: *Kiss Me Deadly* (1955); *The Big Knife* (1955).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Wayne's World.* #2—*Memoirs of an Invisible Man.* #3—*Radio Flyer.* #4—*Wayne's World.* #5—*The Prince of Tides.* #6—*Bugsy.* #7—*JFK.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty & the Beast.* #2—*Medicine Man.* #3—*The Fisher King; The Adventures of the Great Mouse Detective.* Opening 3/6: *Blame It on the Bellboy.* #4—*Paris Is Burning; Antonia & Jane.* #5—*The Hand That Rocks the Cradle.* #6—*Hear My Song.* #7—*Daughters of the Dust:*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *All Sick and Twisted Festival of Animation; Strangers in Good Company.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Stop! Or My Mom Will Shoot.* #2—*Grand Canyon.* Opening 3/6: *Once Upon a Crime.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Lunatic.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Close My Eyes.* #2—*Europa, Europa.* #3—*Paper Mask.* #4—*Life Is Sweet.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Juice.* #2—*Final Analysis.* #3—*Boyz N the Hood.* #4—*Meeting Venus.* #5—*Gate II.* #6—*Hook.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Wayne's World.* #2—*Grand Canyon.* #3—*Fried Green Tomatoes.* #4—*Fried Green Tomatoes.* #5—*Stop! Or My Mom Will Shoot.* #6—*Memoirs of an Invisible Man.* #7—*The Hand That Rocks the Cradle.* #8—*Medicine Man.* Opening 3/6: *Blame It on the Bellboy.* #9—*Shining Through.* Opening 3/6: *Once Upon a Crime.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Radio Flyer.* #2—*Bugsy.* #3—*The Prince of Tides; Beauty & the Beast.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Mississippi Masala.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Shining Through.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Final Analysis.* #2—*Radio Flyer.* #3—*Wayne's World.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Stop! Or My Mom Will Shoot.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*Beauty & the Beast.* Opening 3/6: *Blame It* *on the Bellboy*. #4—*Medicine Man*. Opening 3/6: *Once Upon a Crime*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Stop! Or My Mom Will Shoot*. #2—*Shining Through*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Wayne's World*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Memoirs of an Invisible Man*. #2—*Gate II*. #3—*Final Analysis*. #4—*The Last Boy Scout*. #5—*Hook*. #6—*Bugsy; Gate II*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Hand That Rocks the Cradle*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 3/5: *Medicine Man*. Opening 3/6: *Blame It on the Bellboy*. **EMBASSY 3—***Juice*. **EMBASSY 4—**Through 3/5: *Father of the Bride; The Adventures of the Great Mouse Detective*. Opening 3/6: *Medicine Man*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Boyz N the Hood*. #2—*The Prince of Tides*. #3—*Secret Friends*. #4—*Cape Fear*. #5—*Black Robe*. #6—*Hearts of Darkness: A Filmmaker's Apocalypse*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Radio Flyer*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fisher King*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala*. #2—*Madame Bovary*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Hearts of Darkness: A Filmmaker's Apocalypse; The Adventures of the Great Mouse Detective*. #2—*Father of the Bride*. Opening 3/6: *Blame It on the Bellboy*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Inner Circle*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch*.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Where Angels Fear to Tread*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Kafka*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *For the Boys*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Hook*. #2—*Gate II*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes*. **CORONET—***This Is My Life*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty & the Beast*. **CINEMA II—***Medicine Man*. **CINEMA THIRD AVE.—***The Hand That Rocks the Cradle*.

61st Street and Above, East Side

58. YORK CINEMA—First Ave. at 61st St. (644-1111). #1—*Cape Fear*.

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Memoirs of an Invisible Man*. #2—*Radio Flyer*. #3—*Stop! Or My Mom Will Shoot*. #4—*Falling From Grace*. #5—*Naked Lunch*. #6—*Shining Through*. Opening 3/6: *Once Upon a Crime*.

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy*. #2—*Final Analysis*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Under Suspicion*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Mambo Kings*. #2—*Wayne's World*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hear My Song*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK*.

65. UA EAST—First Ave. at 85th St. (249-5100). Through 3/5: *Gate II*. Opening 3/6: *Once Upon a Crime*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Beauty & the Beast; Medicine Man*. #2—*The Hand That Rocks the Cradle*. Opening 3/6: *Blame It on the Bellboy*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*The Adventures of the Great Mouse Detective; The Prince of Tides*. #2—*Wayne's World*. #3—*Mississippi Masala*. #4—*Radio Flyer*. #5—*Bugsy*. #6—*Final Analysis*. #7—*Memoirs of an Invisible Man*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Stop! Or My Mom Will Shoot*. #2—*Shining Through*.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Grand Canyon*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Voyager*. #2—*The Double Life of Véronique*. #3—*High Heels*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Final Analysis*. #2—*Memoirs of an Invisible Man*. #3—*Wayne's World*. #4—*The Mambo Kings*. #5—*Radio Flyer*. #6—*Medicine Man*. Opening 3/6: *Blame It on the Bellboy*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Stop! Or My Mom Will Shoot*. Opening 3/6: *Once Upon a Crime*. #2—*The Adventures of the Great Mouse Detective; The Prince of Tides*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Hand That Rocks the Cradle*. #2—*Gate II*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Gate II*. #2—*The Hand That Rocks the Cradle*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 3/7–29: "Masters of Cinematography: A Vittorio Storaro Retrospective." 3/7: *The Spider's Strategem* (1970), dir. Bernardo Bertolucci; *The Conformist* (1970), dir. Bernardo Bertolucci (1970). 3/8: *Last Tango in Paris* (1972), dir. Bernardo Bertolucci; *Luna* (1979), dir. Bernardo Bertolucci.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 3/6, 7: Essential Cinema: Films by Stan Brakhage. 3/6, 7: "New Films and Video." Includes *Paradise Is, Shadows Passed, Venoe Video Viceo*, and *Intersections*. 3/6: "Thalia - Richard Schwarz Collection." *Made in the USA* (1966), dir. Jean-Luc Godard. 3/7: "Swedish AvantGarde Film 1924–70." 3/7: *Circus Girls* (1970), dir. Walter Gutman; *Sappho* (1978), dir. Walter Gutman. 3/8: *Sivat Sion* (1920). 3/8: "Thalia - Richard Schwarz Collection." *Passport to Pimlico* (1949), dir. Henry Cornelius. 3/8: *Symphonie Diagonale* (1924), dir. Viking Eggeling; *Rien Que Les Heures* (1926).

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 2/13–3/21: "Japan: Outside/Inside/Inbetween." Part I: "Outside Looking In." The representation of Japan by Western video makers.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. "A Tribute to Zhang Yimou." 3/6: *Red Sorghum* (1988).

BACA—200 Eastern Pkwy., Brooklyn (718-783-3077). Free. 3/7–28: Screenings of the winning entries of the 26th Annual Film and Video Festival. For complete screening dates and lists call (718-783-3077) Screenings 3/7 at Brooklyn Public Library, Grand Army Plaza, include: *Flashing on the 60s,* dir. Lisa Law; *The Italian Gardens of South Brooklyn,* dir. Alexandra Corbin; *Mirrors of Time,* dir. Jean-Jacques Leduc.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through March: "Post War French Films" 3/4, 8: *J'Entends Plus La Guitarre* (1991), dir. Philippe Garrel. 3/4, 6: *Lola Montès* (1955), dir. Max Ophüls. 3/5, 7: *Un Coeur Qui Bat* (1991), dir. Franȩis Dupeyron; *Paris Nous Appartient* (1960), dir. Jacques Rivette. 3/6: *Sale Comme un Ange* (1991), dir. Catherine Breillat. 3/7, 9, 10: *Numéro Deux* (1975), dir. Jean-Luc Godard. 3/8–10: *The Mother and the Whore* (1973), dir. Jean Eustache.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 3/4: *L'Enfant Sauvage* (1970), dir. François Truffaut.

GREATER PORT JEFFERSON ARTS COUNCIL—Village Cinema, Theatre Three, 412 Main St., Port Jefferson. Free. "Viewing Japan: Films From the Past Decade." 3/9: *The Emperor's Naked Army Marches On* (1988), dir. Kazou Hara.

THE KITCHEN—512 W. 19th St. (255-5793). $8. 3/5, 7: *D'Ghetto Eyes*. Film and video by emerging Black, Latino, Asian, and Native directors. 3/6: "The Bottom Line: Fundraising Issues for New and Emerging Film/Video Makers in the Lean, Mean Nineties."

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $4. "Conspiracy: Who Stole Kennedy's Brain and Other Unanswered Questions." Five classic conspiracy films. 3/10, 11: *Rush to Judgement* (1967), dir. Emilio de Antonio.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 3/3–7: "Barbizon: French Landscapes of the 19th Century." 3/10–14: "Eighteenth Century Taste and Design." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through March: "Early 20th Century Art Movements." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884*.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. "Personal Cinema Program." 3/6: Open screeenings. 3/7: Alan Sondheim (1991–92), including *Trance Films* and *Greatest Hits*.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "This Film Is From Canada." 3/3: *Clearcut* (1991), dir. Richard Bugajaski. 3/6–19: "RAI2 - Italy: the Other Cinema." 3/6: *Henry IV* (1984), dir. Marco Bellocchio. 3/6, 7: *Act of Sorrow* (1990), dir. Pasquale Squitieri. 3/7, 8: *The Amusements of Private Life* (1990), dir. Cristina Comencini. 3/8: *Beirut* (1991), dir. Maroun Bagdadi. Through 3/10: "Acedemy-Nominated Films." 3/5: What's Happening: *Talk 16* (1991). 3/9: Video Viewpoints: Kim Tomczak and Lisa Steele. Through 1/24–4/6: *Committed Visions*. Video artists from different countries who share global concerns explore the causes and effects of issues ranging from radical politics to the ecology.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema

For movie showtimes
CALL 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

#1: Through 3/5: *Black Robe* (1991). 3/6–17: *Mississippi Masala* (1992). Cinema #2: Through 3/3: *Bakayaro! I'm Plenty Mad* (1988). 3/4–5: *A Rage In Harlem* (1991). 3/6–10: *Life on a String* (1991).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 2/27 at noon: 3/3–4/28: "A World of Silents: International Silent Cinema." 3/3: *Pandora's Box* (1927). 3/10: *A Propos de Nice* (1929).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 2/28–3/19: "From Kitsch to Sublime: The Films of Walter Schmid." 2/28–3/5: *La Paloma* (1974). 2/29, 3/1: *Tosca's Kiss* (1984). 3/6–19: *Shadow of Angels* (1976). 3/6–8: *Violanta* (1977). 3/10–12: *Tonight or Never* (1972). 3/13–15: *Jenatsch* (1987). 3/17–19: *Hecate* (1982). 2/28–3/5: "Young Black Cinema." A selection of short films by young, upcoming Black Filmmakers.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Classic and Contemporary Italian Cinema." 3/2: *The Decameron* (1970), dir. Pier Paolo Pasolini; *Arabian Nights* (1974), dir. Pier Paolo Pasolini. 3/9: *Satyricon* (1970), dir. Federico Fellini; *Roma* (1972), dir. Federico Fellini.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 3/15: "The Local Stigmatic." A premiere of David Wheeler's film of the Heathcoate Williams drama.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Gate II*. #2—*Stop! Or My Mom Will Shoot*. #3—*Wayne's World; Juice*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hand That Rocks the Cradle*. #2—*Shining Through*. #3—*Final Analysis*. #4—*Beauty & the Beast*. #5—*Mississippi Masala*. #6—*Medicine Man*. #7—*Juice*. #8—*The Adventures of the Great Mouse Detective; Wayne's World*. #9—*Radio Flyer; Stop! Or My Mom Will Shoot; Memoirs of an Invisible Man*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Wayne's World*. #2—*Gate II*. #3—*Memoirs of an Invisible Man*. #4—Through 3/5: *Final Analysis; Bugsy*. Beg. 3/6: *Gladiator*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Gate II; Suburban Commando*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Hand That Rocks the Cradle*. #2—*Gate II*. #3—*The Adventures of the Great Mouse Detective*. #4—*Wayne's World*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Gate II*. #2—*The Hand That Rocks the Cradle*. #3—*Memoirs of an Invisible Man*. #4—*Juice; Beauty & the Beast*. #5—*Wayne's World*. #6—*Mississippi Masala*. #7—*Radio Flyer*. #8—*Final Analysis*. #9—*The Adventures of the Great Mouse Detective; Medicine Man*. #10—*Stop! Or My Mom Will Shoot*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Memoirs of an Invisible Man*. #2—*Stop! Or My Mom Will Shoot*. #3—*Bugsy; Hook*. #4—*The Adventures of the Great Mouse Detective; The Last Boy Scout*. #5—*Gate II*. #6—*Medicine Man*. #7—*The Hand That Rocks the Cradle*. #8—*Wayne's World*. #9—*Radio Flyer*. #10—*Mississippi Masala*. #11—*Final Analysis*. #12—*Juice*. #13—*Beauty & the Beast; Freejack*. #14—*JFK*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Memoirs of an Invisible Man*. #2—*The Hand That Rocks the Cradle*. #3—*This Is My Life*. #4—*Bugsy; The Adventures of the Great Mouse Detective*. #5—*Fried Green Tomatoes*. #6—*Gate II*. #7—*Radio Flyer*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wayne's World*. #2—*Hear My Song*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Memoirs of an Invisible Man*. #2—*Gate II*. #3—*Stop! Or My Mom Will Shoot*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Memoirs of an Invisible Man*. #2—*Beauty & the Beast; Bugsy*. #3—*Radio Flyer; Hook*. #4—*Mississippi Masala*. #5—*Fried Green Tomatoes; The Adventures of the Great Mouse Detective*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Hand That Rocks the Cradle*. #2—*Gate II*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Stop! Or My Mom Will Shoot*. #2—*Wayne's World*. #3—*Medicine Man*. #4—*JFK*. #5—*Final Analysis*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Gate II*. #2—*Final Analysis; The Adventures of the Great Mouse Detective*. #3—*The Hand That Rocks the Cradle*. #4—*Juice*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Memoirs of an Invisible Man*. #2—*Shining Through; The Adventures of the Great Mouse Detective*. #3—*The Hand That Rocks the Cradle*. #4—*Stop! Or My Mom Will Shoot*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Final Analysis*. #2—*Fried Green Tomatoes*. #3—*Beauty & the Beast; Gate II*. #4—*Radio Flyer*. #5—*Wayne's World*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Medicine Man*. #2—*Wayne's World*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Wayne's World*. #2—*Medicine Man*. #3—*The Hand That Rocks the Cradle*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Stop! Or My Mom Will Shoot*. #2—Through 3/5: *Final Analysis*. Beg. 3/6: *The Lawnmower Man*. #3—Through 3/5: *Shining Through; The Adventures of the Great Mouse Detective*. Beg. 3/6: *Gladiator*. #4—*Memoirs of an Invisible Man*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Gate II*. #2—*Juice*. #3—*The Hand That Rocks the Cradle*. #4—*Mississippi Masala; The Adventures of the Great Mouse Detective*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Stop! Or My Mom Will Shoot*. #2—*Wayne's World*. #3—Through 3/5: *Radio Flyer*. Beg. 3/6: *Gladiator*. #4—*This Is My Life*. #5—*Memoirs of an Invisible Man*. #6—Through 3/5: *Bugsy; The Adventures of the Great Mouse Detective*. Beg. 3/6: *Blame It on the Bellboy*. #7—*Fried Green Tomatoes*. #8—*Shining Through*. #9—*Final Analysis*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Memoirs of an Invisible Man*. #2—*Gate II*. #3—*Stop! Or My Mom Will Shoot*. #4—*Medicine Man*. #5—*The Adventures of the Great Mouse Detective; Hear My Song*. #6—*Wayne's World*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Memoirs of an Invisible Man*. #2—*The Hand That Rocks the Cradle*. #3—*Wayne's World*. #4—*Gate II*. #5—Through 3/5: *The Adventures of the Great Mouse Detective*. Beg. 3/6: *Once Upon a Crime*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Gate II*. #2—*Wayne's World*. #3—*Memoirs of an Invisible Man*. #4—*Stop! Or My Mom Will Shoot*. #5—Through 3/5: *The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle*. Beg. 3/6: *Gladiator*. #6—Through 3/5: *Final Analysis*. Beg. 3/6: *The Lawnmower Man*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Beauty & the Beast; JFK*. #2—*Memoirs of an Invisible Man*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 3/5: *Radio Flyer*. Beg. 3/6: *Once Upon a Crime*. #2—*Shining Through*. #3—*Bugsy*. #4—*The Adventures of the Great Mouse Detective; The Prince of Tides*.

303. CORONA—PLAZA—(639-7722). #1—*Final Analysis*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Stop! Or My Mom Will Shoot*. #2—*Shining Through*. #3—Through 3/5: *Radio Flyer*. Beg. 3/6: *This Is My Life*. #4—*Wayne's World*. #5—*Mississippi Masala*. #6—*Fried Green Tomatoes*. #7—Through 3/5: *Medicine Man*. Beg. 3/6: *Gladiator*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Mississippi Masala*. #2—*Wayne's World*. #3—*Father of the Bride*. #4—*The Hand That Rocks the Cradle*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Final Analysis*. #2—*Bugsy; Beauty & the Beast*. #3—*Wayne's World*. #4—*Memoirs of an Invisible Man*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Wayne's World*. #2—Through 3/5: *Gate II*. Beg. 3/6: *Gladiator*. #3—Through 3/5: *Final Analysis*. Beg. 3/6: *The Lawnmower Man*. #4—*Stop! Or My Mom Will Shoot*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Medicine Man*. #2—*Shining Through*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Fisher King; Bugsy*. #2—*Beauty & the Beast; The Adventures of the Great Mouse Detective*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 3/5: *Radio Flyer*. Beg. 3/6: *The Lawnmower Man*. #2—*Gate II*. #3—*Memoirs of an Invisible Man*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*This Is My Life*. #2—Through 3/5: *Hear My Song; JFK*. Beg. 3/6: *JFK*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Medicine Man*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Stop! Or My Mom Will Shoot*. #2—*Final Analysis*. #3—*Fried Green Tomatoes*. #4—Through 3/5: *Shining Through*. Beg. 3/6: *Gladiator*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Shining Through; The Adventures of the Great Mouse Detective*. #2—*Father of the Bride*. #3—*Mississippi Masala*. #4—*The Hand That Rocks the Cradle*. #5—*Gate II*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Radio Flyer*. #2—*Bugsy*. #3—*Wayne's World*. #4—*Fried Green Tomatoes*. #5—*The Prince of Tides*. #6—*Stop! Or My Mom Will Shoot*. #7—*This Is My Life*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Memoirs of an Invisible Man*. #2—*The Hand That Rocks the Cradle*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Gate II*. #2—*Wayne's World*. #3—Through 3/5: *Medicine Man*. Beg. 3/6: *Once Upon a Crime*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Hand That Rocks the Cradle*. #2—*Gate II*. #3—Through 3/5: *Final Analysis*. Beg. 3/6: *Gladiator*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Wayne's World*. #2—*Memoirs of an Invisible Man*. #3—*Stop! Or My Mom Will Shoot*. #4—Through 3/5: *The Adventures of the Great Mouse Detective; Bugsy*. Beg. 3/6: *Once Upon a Crime*. #5—Through 3/5: *Radio Flyer*. Beg. 3/6: *Blame It on the Bellboy*. #6—*Medicine Man*. #7—Through 3/5: *Shining Through; Beauty & the Beast*. Beg. 3/6: *The Lawnmower Man*.

320. REGO PARK—DRAKE—(457-4002). *The Prince of Tides*.

For movie showtimes
CALL 777-FILM
NEW YORK MAGAZINE®
Your what where and when guide to the movies.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Shining Through.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Beauty & the Beast; Bugsy.* #2—*Wayne's World.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Gate II; Beauty & the Beast.* #2—*The Adventures of the Great Mouse Detective; Stop! Or My Mom Will Shoot.*

401. NEW DORP—HYLAN—(351-6601). #1—*American Tail: Fievel Goes West; Medicine Man.* #2—*Hook; Bugsy.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Stop! Or My Mom Will Shoot.* #2—*Wayne's World.* #3—*Final Analysis.* #4—Through 3/5: *Radio Flyer.* Beg. 3/6: *Gladiator.* #5—*The Hand That Rocks the Cradle.* #6—Through 3/5: *Shining Through.* Beg. 3/6: *The Lawnmower Man.* #7—*Fried Green Tomatoes.* #8—Through 3/5: *Beauty & the Beast; The Prince of Tides.* Beg. 3/6: *This Is My Life.* #9—Through 3/5: *JFK; The Adventures of the Great Mouse Detective.* Beg. 3/6: *Once Upon a Crime.* #10—*Memoirs of an Invisible Man.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Shining Through.* #2—*Gate II.*

501. BELLMORE—MOVIES—(783-7200). *Bugsy; Beauty & the Beast.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Final Analysis.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Memoirs of an Invisible Man.* #2—*Fried Green Tomatoes.* #3—*Final Analysis.* #4—Through 3/5: *Shining Through.* Beg. 3/6: *The Lawnmower Man.* #5—*JFK.* #6—*Radio Flyer.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Wayne's World.* #2—*Shining Through; Beauty and the Beast.* #3—*Stop! Or My Mom Will Shoot.* #4—*The Hand That Rocks the Cradle.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Adventures of the Great Mouse Detective.* #2—*Radio Flyer.* #3—*This Is My Life.* #4—*Wayne's World.* #5—*JFK.* #6—*The Hand That Rocks the Cradle.* #7—*Fried Green Tomatoes.* #8—*Final Analysis.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Adventures of the Great Mouse Detective; Final Analysis.* #2—*Wayne's World.* #3—*Fried Green Tomatoes.* #4—*Gate II.* #5—*Radio Flyer.* #6—*Shining Through.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Stop! Or My Mom Will Shoot.* #2—*Fried Green Tomatoes.* #3—*Final Analysis.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Grand Canyon; The Adventures of the Great Mouse Detective.* #2—*Beauty & the Beast; The Hand That Rocks the Cradle.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Radio Flyer.* #2—*Bugsy.* #3—*Gate II.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Bugsy.* #2—*Wayne's World.* #3—*The Adventures of the Great Mouse Detective; Hear My Song.* #4—*Medicine Man.* #5—*The Hand That Rocks the Cradle.* #6—*Beauty & the Beast; Father of the Bride.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Hook; Wayne's World.* #2—*Bugsy.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 3/5: *Hear My Song.* Beg. 3/6: *The Lawnmower Man.* #2—*This Is My Life.* #3—*Mississippi Masala.* #4—*Shining Through.* #5—*Medicine Man.* #6—*Bugsy.*

515. MALVERNE—TWIN—(599-6966). #1—*Father of the Bride; JFK.* #2—*The Addams Family.*

516. MANHASSET—MANHASSET—(627-7887). #1—*This Is My Life.* #2—*Wayne's World.* #3—*Bugsy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Memoirs of an Invisible Man.* #2—*Gate II.* #3—*Wayne's World.* #4—Through 3/5: *Stop! Or My Mom Will Shoot.* Beg. 3/6: *Blame It on the Bellboy.* #5—*Final Analysis.* #6—*The Hand That Rocks the Cradle.* #7—Through 3/5: *Radio Flyer.* Beg. 3/6: *Gladiator.* #8—Through 3/5: *Beauty & the Beast; The Prince of Tides.* Beg. 3/6: *Once Upon a Crime.* #9—Through 3/5: *The Adventures of the Great Mouse Detective; Shining Through.* Beg. 3/6: *The Lawnmower Man.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Fried Green Tomatoes.* #2—*Bugsy.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Memoirs of an Invisible Man.* #2—*The Adventures of the Great Mouse Detective; Shining Through.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*JFK; The Addams Family.* #2—*Father of the Bride.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty & the Beast; JFK.* #2—*Gate II.* #3—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.* #4—*Final Analysis.* #5—*Radio Flyer.* #6—*Hook; Shining Through.* #7—*Stop! Or My Mom Will Shoot.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Fried Green Tomatoes.* #2—*Mississippi Masala.* #3—*Medicine Man.* #4—*Prince of Tides.* #5—*Memoirs of an Invisible Man.* #6—*Grand Canyon; Father of the Bride.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Fried Green Tomatoes.* #2—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.* #3—*Memoirs of an Invisible Man.* #4—*Beauty & the Beast; The Prince of Tides.* #5—*Stop! Or My Mom Will Shoot.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Final Analysis.* #2—*Wayne's World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Medicine Man.* #2—*Radio Flyer.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Memoirs of an Invisible Man.* #2—*Fried Green Tomatoes.* #3—Through 3/5: *The Prince of Tides.* Beg. 3/6: *This Is My Life.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Shining Through.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Juice.* #2—*Beauty & the Beast; Father of the Bride.* #3—*The Hand That Rocks the Cradle.* #4—*Wayne's World.* #5—*JFK.* #6—*Medicine Man.* #7—*The Last Boy Scout.* #8—*Bugsy; The Adventures of the Great Mouse Detective.* #9—*Final Analysis.* #10—*Stop! Or My Mom Will Shoot.* #11—*Radio Flyer.* #12—*Mississippi Masala.* #13—*Gate II; Memoirs of an Invisible Man.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 3/5: *Gate II.* Beg. 3/6: *The Lawnmower Man.* #2—*Memoirs of an Invisible Man.* #3—Through 3/5: *Stop! Or My Mom Will Shoot.* Beg. 3/6: *Gladiator.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*Shining Through.* #4—*Grand Canyon; Hear My Song.* #5—*JFK.* #6—*Shining Through.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Wayne's World.* #2—*Hear My Song.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Shining Through.* #2—Through 3/5: *Radio Flyer.* Beg. 3/6: *Gladiator.* #3—*The Prince of Tides.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Wayne's World; Stop! Or My Mom Will Shoot.* #2—*Beauty & the Beast; Gate II.* #3—*Fried Green Tomatoes; The Hand That Rocks the Cradle.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Memoirs of an Invisible Man.* #2—*Final Analysis.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Final Analysis.* #2—*Memoirs of an Invisible Man.* #3—*The Hand That Rocks the Cradle.* #4—*Fried Green Tomatoes.* #5—*Mississippi Masala.* #6—*The Adventures of the Great Mouse Detective; Father of the Bride.* #7—*Gate II.* #8—*Radio Flyer.* #9—*The Prince of Tides; Beauty & the Beast.* #10—*Wayne's World.* #11—*JFK; Hook; Bugsy; Shining Through.* #12—*Medicine Man; Stop! Or My Mom Will Shoot.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Memoirs of an Invisible Man.* #2—*Gate II.* #3—*Mississippi Masala.* #4—*Radio Flyer.* #5—*Medicine Man.* #6—*JFK; Beauty & the Beast.* #7—*Father of the Bride; The Adventures of the Great Mouse Detective.* #8—*Shining Through.* #9—*The Hand That Rocks the Cradle.* #10—*This Is My Life.* #11—*Stop! Or My Mom Will Shoot; Fried Green Tomatoes.* #12—*The Prince of Tides; Bugsy; Wayne's World; Final Analysis.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Memoirs of an Invisible Man.* #2—Through 3/5: *Gate II.* Beg. 3/6: *plmt.* #3—*Wayne's World.* #4—*Stop! Or My Mom Will Shoot.* #5—Through 3/5: *Medicine Man.* Beg. 3/6: *Once Upon a Crime.* #6—*Final Analysis.* #7—Through 3/5: *Shining Through.* Beg. 3/6: *This Is My Life.* #8—*Fried Green Tomatoes.* #9—Through 3/5: *Radio Flyer.* Beg. 3/6: *Gladiator.* #10—Through 3/5: *The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.* Beg. 3/6: *The Lawnmower Man.*

611. CORAM—PINE—(698-6442). #1—*The Prince of Tides.* #2—*Stop! Or My Mom Will Shoot.* #3—*Wayne's World.* #4—*The Adventures of the Great Mouse Detective; Shining Through.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Memoirs of an Invisible Man.* #2—Through 3/5: *Hear My Song.* Beg. 3/6: *This Is My Life.* #3—Through 3/5: *Fried Green Tomatoes.* Beg. 3/6: *Once Upon a Crime.* #4—*Wayne's World.* #5—Through 3/5: *The Adventures of the Great Mouse Detective; JFK.* Beg. 3/6: *Blame It on the Bellboy.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Hear My Song.* #2—*Beauty & the Beast; Medicine Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Radio Flyer.* #2—*Wayne's World.* #3—*Beauty & the Beast; Final Analysis.* #4—*This Is My Life.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fried Green Tomatoes.*

618. ISLIP—ISLIP—(581-5200). #1—*Wayne's World.* #2—*The Adventures of the Great Mouse Detective; Shining Through.* #3—*Stop! Or My Mom Will Shoot.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Stop! Or My Mom Will Shoot.* #2—*Fried Green Tomatoes.* #3—*Shining Through.* #4—*Memoirs of an Invisible Man.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 3/5: *Frankie & Johnny.* Beg. 3/6: *Cape Fear.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Final Analysis.* #2—*Shining Through.* #3—*Beauty & the Beast; The Hand That Rocks the Cradle.* #4—*Radio Flyer.* #5—*Stop! Or My Mom Will Shoot.* #6—*Gate II.* #7—*JFK.* #8—*Memoirs of an Invisible Man.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/5: *Frankie & Johnny.* Beg. 3/6: *Cape Fear.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Memoirs of an Invisible Man.* #2—*Gate II.* #3—*Wayne's World.* #4—*The Hand That Rocks the Cradle.* #5—*Fried Green Tomatoes.* #6—Through 3/5: *Shining Through.* Beg. 3/6: *Gladiator.* #7—*Stop! Or My Mom Will Shoot.* #8—*Final Analysis.* #9—Through 3/5: *Medicine Man.* Beg. 3/6: *Blame It on the Bellboy.* #10—Through 3/5: *Bugsy.* Beg. 3/6: *Once Upon a Crime.* #11—Through 3/5: *Radio Flyer.* Beg. 3/6: *The Lawnmower Man.* #12—*Beauty & the Beast; The Prince of Tides.* #13—Through 3/5: *The Adventures of the Great Mouse Detective; Father of the Bride.* Beg. 3/6: *This Is My Life.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Bugsy; Memoirs of an Invisible Man.* #2—*Beauty & the Beast.*

For movie showtimes
CALL 777-FILM
Your what where and when guide to the movies.
New York MAGAZINE

630. SAG HARBOR—SAG HARBOR—(725-0010). *My Mother's Castle.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Medicine Man.* #2—*Memoirs of an Invisible Man.* #3—*Bugsy; The Adventures of the Great Mouse Detective.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 3/5: *Frankie & Johnny.* Beg. 3/6: *Cape Fear.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Gate II.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Prince of Tides.* #4—Through 3/5: *Radio Flyer.* Beg. 3/6: *The Lawnmower Man.* #5—Through 3/5: *Medicine Man; Shining Through.* Beg. 3/6: *Gladiator.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Gate II.* #2—*Final Analysis.* #3—*Wayne's World.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Great Mouse Detective; Bugsy.* #2—*Beauty & the Beast; JFK.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Medicine Man.* #2—*Wayne's World.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 3/5: *Final Analysis.* Beg. 3/6: *Fried Green Tomatoes.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Hear My Song.* #2—*Mississippi Masala; Hook.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*JFK.* #2—*Bugsy.* #3—*The Prince of Tides.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mississippi Masala.* #2—*Radio Flyer.*

704. HARRISON—CINEMA—(835-9800). *Wayne's World.*

705. HARTSDALE—CINEMA—(428-2200). #1—*This Is My Life.* #2—*Final Analysis.* #3—*Fried Green Tomatoes.* #4—*Wayne's World.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Final Analysis.* #2—*Radio Flyer.* #3—*This Is My Life.* #4—*Mississippi Masala; The Great Mouse Detective.* #5—*Fried Green Tomatoes.* #6—*The Hand That Rocks the Cradle.* #7—*Wayne's World.* #8—*Beauty & the Beast; Medicine Man.* #9—*Memoirs of an Invisible Man.* #10—*Stop! Or My Mom Will Shoot.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Shining Through.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Memoirs of an Invisible Man.* #2—*The Prince of Tides.* #3—*Grand Canyon.* #4—Through 3/5: *Radio Flyer.* Beg. 3/6: *Gladiator.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Fried Green Tomatoes.* #2—*Memoirs of an Invisible Man.* #3—*Beauty & the Beast; The Adventures of the Great Mouse Detective.* #4—*Bugsy.* #5—*Wayne's World; Radio Flyer.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Final Analysis; The Adventures of the Great Mouse Detective.* #2—*Memoirs of an Invisible Man.* #3—*Gate II.* #4—*Father of the Bride.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Wayne's World.* #2—*Hear My Song.* #3—*The Hand That Rocks the Cradle.* #4—*Medicine Man; Beauty & the Beast.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Fried Green Tomatoes.*

718. RYE—RYE RIDGE—(939-8177). #1—*Hear My Song.* #2—*The Adventures of the Great Mouse Detective; Fried Green Tomatoes.*

719. SCARSDALE—FINE ARTS—(723-6699). *Hear My Song.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Shining Through.* #2—*The Hand That Rocks the Cradle.* #3—*Mississippi Masala.* #4—*Beauty & the Beast; Medicine Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Memoirs of an Invisible Man.* #2—*Stop! Or My Mom Will Shoot.* #3—*Wayne's World.* #4—*Final Analysis.* #5—*Fried Green Tomatoes.* #6—Through 3/5: *Radio Flyer.* Beg. 3/6: *Gladiator.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Memoirs of an Invisible Man.* #2—Through 3/5: *The Prince of Tides; Hook.* Beg. 3/6: *Gladiator.* #3—*Fried Green Tomatoes.* #4—*Final Analysis.* #5—*Stop! Or My Mom Will Shoot.* #6—Through 3/5: *Radio Flyer.* Beg. 3/6: *Once Upon a Crime.* #7—*The Great Mouse Detective; JFK.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Final Analysis.* #2—*Stop! Or My Mom Will Shoot.* #3—*Medicine Man; Beauty & the Beast.* #4—*Gate II.* #5—*The Hand That Rocks the Cradle.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Medicine Man.* #2—*Wayne's World.* #3—*Fried Green Tomatoes.* #4—*Hook; Radio Flyer.* #5—*JFK; The Prince of Tides.* #6—*The Great Mouse Detective; Beauty & the Beast.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Memoirs of an Invisible Man.* #2—*Final Analysis; Shining Through.*

757. NYACK—CINEMA EAST—(358-6631). *Grand Canyon.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Memoirs of an Invisible Man.* #2—*Shining Through; The Adventures of the Great Mouse Detective.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Hand That Rocks the Cradle.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Gate II.* #2—*Final Analysis.*

764. LAFAYETTE—(357-6030). *The Prince of Tides; Beauty & the Beast.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Fried Green Tomatoes.* #2—*Stop! Or My Mom Will Shoot.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Memoirs of an Invisible Man.* #2—*The Prince of Tides; The Adventures of the Great Mouse Detective.* #3—*Radio Flyer.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Beauty & the Beast; Medicine Man.* #2—*JFK.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle.* #3—*Hook; Gate II.*

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy.* #2—*Fried Green Tomatoes.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Medicine Man.* #2—*Beauty & the Beast; This Is My Life.* #3—*The Prince of Tides.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Adventures of the Great Mouse Detective; Shining Through.* #2—Through 3/5: *Radio Flyer.* Beg. 3/6: *Blame It on the Bellboy.*

810. NORWALK—CINEMA—(838-4504). #1—*Gate II.* #2—*Stop! Or My Mom Will Shoot.*

813. SOUTH NORWALK—SONO—(866-9202). 3/3–5: *Shadows* (1959); *Faces* (1968). 3/6–9: *A Woman Under the Influence* (1974). 3/10–12: *The Killing of a Chinese Bookie* (1976).

815. STAMFORD—CROWN AVON—(324-9205). #1—*The Hand That Rocks the Cradle; The Adventures of the Great Mouse Detective.* #2—*Wayne's World.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Final Analysis.* #2—*Hook; JFK.* #3—*Mississippi Masala.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Radio Flyer.* #2—*Memoirs of an Invisible Man.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Wayne's World.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Hand That Rocks the Cradle.* #4—*Memoirs of an Invisible Man.* #5—Through 3/5: *The Adventures of the Great Mouse Detective; Final Analysis.* Beg. 3/6: *Gladiator.* #6—Through 3/5: *Beauty & the Beast; Bugsy.* Beg. 3/6: *Blame It on the Bellboy.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Wayne's World.* #2—*Beauty & the Beast.* #3—*Wayne's World; JFK.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Wayne's World.* #2—*Radio Flyer.* #3—*The Great Mouse Detective; Hear My Song.* #4—*Grand Canyon.*

821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *Memoirs of an Invisible Man.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Beauty & the Beast.* #2—*Memoirs of an Invisible Man.* #3—*Gate II.* #4—*Stop! Or My Mom Will Shoot.* #5—*Wayne's World; Final Analysis.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Gate II.* #2—*Memoirs of an Invisible Man.* #3—*Stop! Or My Mom Will Shoot.* #4—*Wayne's World.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Gate II.* #2—*Stop! Or My Mom Will Shoot.* #3—*Mississippi Masala.* #4—*Juice; The Great Mouse Detective.* #5—*The Hand That Rocks the Cradle.* #6—*Beauty & the Beast; The Prince of Tides.* #7—*Shining Through.* #8—*Final Analysis.* #9—*Wayne's World.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Radio Flyer.* #2—*Father of the Bride.* #3—*Beauty & the Beast; Hear My Song.* #4—*Shining Through.* #5—*Mississippi Masala.* #6—*Fried Green Tomatoes.* #7—*The Adventures of the Great Mouse Detective; JFK.* #8—*Medicine Man.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle.* #3—*Stop! Or My Mom Will Shoot.* #4—*Gate II.* #5—*Final Analysis.* #6—*Memoirs of an Invisible Man.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Father of the Bride.* #2—*JFK.* #3—*Bugsy.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*JFK; Bugsy.* #2—*Father of the Bride; Juice.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Wayne's World.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Gate II.* #2—*Juice.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Memoirs of an Invisible Man.* #2—*Stop! Or My Mom Will Shoot.* #3—*Shining Through.* #4—*Grand Canyon; Wayne's World.* #5—*Beauty & the Beast; The Adventures of the Great Mouse Detective.*

913. NUTLEY—FRANKLIN TRIPLEX—(667-1777). #1—*The Hand That Rocks the Cradle.* #2—*Medicine Man.* #3—*Wayne's World.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Grand Canyon.* #2—*Fried Green Tomatoes.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.* #3—*Fried Green Tomatoes.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Beauty & the Beast; Memoirs of an Invisible Man.* #2—*Stop! Or My Mom Will Shoot; The Adventures of the Great Mouse Detective.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Memoirs of an Invisible Man.* #2—*Medicine Man.* #3—*Juice.* #4—*Gate II.* #5—*Wayne's World.* #6—*The Hand That Rocks the Cradle.* #7—*Final Analysis.* #8—*Radio Flyer.* #9—*The Adventures of the Great Mouse Detective; Shining Through.* #10—*Mississippi Masala.* #11—*The Last Boy Scout; Beauty & the Beast.* #12—*Stop! Or My Mom Will Shoot.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Final Analysis.* #2—*The Prince of Tides.* #3—*Radio Flyer.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Final Analysis.* #2—*This Is My Life.* #3—*Mississippi Masala.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Father of the Bride; The Great Mouse Detective.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Fried Green Tomatoes.* #2—*Stop! Or My Mom Will Shoot.*

932. ELIZABETH—ELMORA—(352-3483). *JFK.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Stop! Or My Mom Will Shoot.* #2—*Final Analysis.* #3—*Gate II.* #4—*The Hand That Rocks the Cradle.* #5—*Wayne's World; Beauty & the Beast.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Beauty & the Beast; The Prince of Tides.* #2—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.* #3—*Gate II.* #4—*Memoirs of an Invisible Man.* #5—*Wayne's World.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Double Life of Véronique.*

936. UNION—UNION—(686-4373). #1—*Wayne's World.* #2—*Radio Flyer.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—Through 3/5: *Radio Flyer.* Beg. 3/6: *This Is My Life.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Great Mouse Detective; Medicine Man.* #2—*Father of the Bride.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Stop! Or My Mom Will Shoot.* #2—*Beauty & the Beast.* #3—*Shining Through.* #4—*The Hand That Rocks the Cradle.* #5—*Gate II; Wayne's World.*

951. CLOSTER—CLOSTER—(768-8800). *Fried Green Tomatoes.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Wayne's World.* #2—*Beauty & the Beast; Medicine Man.* #3—*Stop! Or My Mom Will Shoot.* #4—*Memoirs of an Invisible Man.*

953. EMERSON—QUAD—(261-1000). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.* #3—*Stop! Or My Mom Will Shoot.* #4—*Wayne's World; The Adventures of the Great Mouse Detective.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Final Analysis.* #2—Through 3/5: *Bugsy.* Beg. 3/6: *This Is My Life.*

959. PARAMUS—CINEMA 35—(845-5070). *The Last Boy Scout.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Hand That Rocks the Cradle.* #2—*Beauty & the Beast; Gate II.* #3—*Shining Through; Grand Canyon.* #4—*Stop! Or My Mom Will Shoot.* #5—*JFK.* #6—*Fried Green Tomatoes.* #7—*Wayne's World.* #8—*Medicine Man.* #9—*This Is My Life.* #10—*Memoirs of an Invisible Man.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Bugsy.* #2—*The Adventures of the Great Mouse Detective; Final Analysis.* #3—*Radio Flyer.*

963. RAMSEY—RAMSEY CINEMA—(825-2090). #1—*The Adventures of the Great Mouse Detective; JFK.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Medicine Man.* #2—*Fried Green Tomatoes.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Adventures of the Great Mouse Detective.* #2—*Fried Green Tomatoes.* #3—*Bugsy; Hear My Song.* #4—*Stop! Or My Mom Will Shoot.* #5—*Medicine Man.* #6—*Wayne's World.* #7—*Final Analysis.* #8—*Beauty & the Beast; Gate II.* #9—*Radio Flyer; Memoirs of an Invisible Man.* #10—*Mississippi Masala; The Hand That Rocks the Cradle.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Bugsy.* #2—*Father of the Bride.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Wayne's World.* #2—*Shining Through.* #3—*Grand Canyon.* #4—*Radio Flyer.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cape Fear; Silence of the Lambs.* #2—*For the Boys; The Last Boy Scout.* #3—*American Tail: Fievel Goes West; Madame Bovary; My Girl.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Memoirs of an Invisible Man.* #2—*Radio Flyer.* #3—*Medicine Man.* #4—*The Adventures of the Great Mouse Detective; Final Analysis.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Hear My Song; Beauty & the Beast.* #2—*The Prince of Tides; Fried Green Tomatoes.* #3—*Hook.*

972. WESTWOOD—PASCACK—(664-3200). #1—Through 3/5: *Final Analysis; Shining Through.* Beg. 3/6: *This Is My Life.* #2—*Memoirs of an Invisible Man.* #3—*JFK.* #4—Through 3/5: *Radio Flyer.* Beg. 3/6: *The Lawnmower Man.*

WOMEN MEAN BUSINESS

Learn how at the 12th National Conference for Women in Business.
Held Friday and Saturday, March 20-21 at the Sheraton Centre in New York. Over 120 workshops presented by experts in their fields for Entrepreneurs and Executive Women. Some Keynote and Featured Speakers are:

Frances Lear, Founder and Editor-in-Chief, Lear's Magazine
Grace Mirabella, Founder and Publication Director, Mirabella Magazine
Jane Bryant Quinn, Financial Columnist, Newsweek and Author, Making the Most of Your Money
Sandra L. Kurtzig, Founder, ASK Computer Companies
Anita Roddick, Founder and Owner, The Body Shop
Beverly Johnson, Cover Girl, Author and Actress
Faith Popcorn, Trend Analyst and Chairman, BrainReserve, Inc.
Diane Von Furstenberg, Designer
Sally Hernandez-Pinero, Deputy Mayor, City of New York
Martha Stewart, Author and Editor-in-Chief, Martha Stewart's Living
Chantal Westerman, Hollywood Correspondent, ABC's Good Morning America

Other features include admission to the Marketplace of Exhibits, The Career Services Center and Networking Receptions.

FRIDAY & SATURDAY MARCH 20-21 8AM - 6PM

Call today for a registration form and a list of all 120 workshops.
1-800-321-6962 In NYC 212-688-7676

SPONSORED BY AWED: The American Woman's Economic Development Corporation
(THE COUNTRY'S LEADING NOT-FOR-PROFIT ORGANIZATION PROVIDING ENTREPRENEURIAL WOMEN WITH A WIDE RANGE OF MANAGEMENT TRAINING AND BUSINESS COUNSELING)

AWED
The network that works

If you mean business, you can't afford to miss the
12th NATIONAL CONFERENCE FOR WOMEN IN BUSINESS

The Best Acts Off Broadway
Breakfast • Lunch • Dinner
Pre-Theater Dinner
Sunday Brunch
Enjoy our entertainment during Sunday Brunch
THE CONSERVATORY
RESTAURANT & CAFE
61st St. & Central Park West
Two blocks from Lincoln Center
581-1293 or 581-0896

cafe Carlyle
Presents
Eartha Kitt

Opening
March 3rd thru
March 28th

The Carlyle
212-744-1600
Madison Ave. at 76th St.

Two Shows Nightly
8:45 pm & 10:45 pm
Tues. thru Sat.
Supper 6 pm to midnight
$35 Cover per person
Ten dollar minimum

THE MANHATTAN
CHILI CO.
302 Bleecker St. New York City 10014 212-206-7163

LETIZIA
SUPERB ITALIAN CUISINE
★ ★ ★
"conducive to entertaining VIPs."
—Zagat Survey
"The joy of dining."
—Tony Pecora
Private Party Dining Room Available
LETIZIA 1352 First Avenue. bet. 72nd & 73rd Sts. (212) 517-2244

New York Le Steak Wash. D.C.
Unique Bistro Specializing in STEAK and SWORDFISH
'Steak and Fries are tops'—FORBES
★ ★ ★—Best Restaurant in America—1987
Pre Movie & Theater—Open Sundays
1089 Second Ave. (bet. 57 & 58) (212) 421-9072

Halcyon Restaurant
Fine American Cuisine with an International Flair
Breakfast • Lunch • Dinner • Late Supper & Pastries
Pre-Theatre Dinner $33 • Private Room for Parties
151 West 54 St. (6-7 Ave.) 468-8888 Free Parking

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1992) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, to save a famous toy-maker. G. **10, 36, 44, 67, 87, 152, 157, 158, 160, 200, 206, 211, 213, 217, 218, 219, 220, 222, 300, 302, 309, 314, 319, 400, 406, 505, 506, 509, 512, 517, 520, 522, 524, 530, 606, 608, 610, 611, 612, 618, 625, 632, 636, 706, 709, 714, 718, 724, 755, 759, 801, 809, 815, 818, 820, 902, 904, 912, 918, 919, 930, 934, 938, 953, 962, 963, 965, 970**

ALL SICK & TWISTED FESTIVAL OF ANIMATION—(1 hr. 20 min.; 1992) Mellow Madness Production presents an original program of seventeen offbeat animated shorts for adults only. NR. **11**

AMAZON—(1 hr. 30 min.; 1992) Director Mika Kaurismaki takes us to the dense Brazilian jungle, exposing the greed that drives people to destroy the rain forest to make a quick profit. NR. **3**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron has some talent. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves). The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 20, 26, 40, 55, 66, 152, 158, 160, 206, 214, 301, 306, 309, 319, 322, 400, 406, 501, 504, 509, 512, 517, 522, 524, 530, 601, 606, 608, 613, 616, 621, 625, 627, 636, 706, 709, 715, 722, 753, 755, 764, 802, 808, 818, 819, 900, 902, 904, 912, 918, 919, 933, 934, 950, 952, 961, 965, 971**

★ **BLACK ROBE**—(1 hr. 40 min.; 1991) As advertised, a gloomily impressive and uncompromising work—an intelligent and cruel examination of civilization and savagery. In Quebec, in the winter of 1634, a "black robe"—a French Jesuit missionary (Lothaire Bluteau)—travels across frozen lakes and hills to a distant outpost among Huron Indians. He is accompanied by a single Frenchman and a small group of Algonquin. Taken from Brian Moore's novel (Moore did the adaptation), *Black Robe* is, of course, a fable illustrating the deep ambiguity of missionary work. What's especially remarkable is director Bruce Beresford's physical realization of winter existence in the wilds and in bare Indian villages. Beautiful without being pretty, *Black Robe* is filled with the desolating sadness of the wilderness and the silence of the gods who rule over it with so little pity. (2/24/92) R. **3, 38, 601, 613, 627, 636, 709**

BLAME IT ON THE BELLBOY—(1 hr. 18 min.; 1992) Chaos rules when an inept bellboy (Bronson Pinchot) mixes up the reservations of a hitman, a two-timing politician, and a not-very-successful real-estate agent. Directed by Mark Herman. With Dudley Moore, Bryan Brown, and Richard Griffiths. PG-13. **10, 19, 26, 36, 36, 44, 66, 85, 219, 319, 517, 612, 625, 809, 818**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community. (7/22/91) R.**18, 38**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. (12/16/91) R. **9, 20, 26, 33, 60, 67, 155, 160, 200, 206, 219, 302, 306, 309, 315, 319, 322, 401, 501, 510, 512, 513, 514, 516, 519, 530, 606, 608, 625, 627, 632, 636, 702, 709, 807, 818, 906, 908, 956, 962, 965, 966**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. (11/25/91) R. **38, 58, 620, 623, 633, 969**

CLOSE MY EYES—(1 hr. 49 min.; 1992) A brother and sister who have been raised separately hesitantly embark on a romantic love affair one hot summer at the end of the Thatcher era in England. Dir. Stephen Poliakoff. With Alan Rickman and Saskia Reeves. R. **14**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81, 935**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14**

FALLING FROM GRACE—(1 hr. 40 min.; 1992) Rock star John Mellencamp makes his directorial and acting debut as a big-time singer coming home to small-town Indiana for his grandfather's birthday. With Mariel Hemingway. PG-13. **59**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. (1/13/92) PG. **36, 44, 305, 314, 512, 515, 521, 523, 530, 606, 608, 625, 714, 904, 906, 908, 930, 938, 966**

FINAL ANALYSIS—(2 hrs. 4 min.; 1992) In his new thriller, Phil Joanou tries to puff himself up to fill the legendary silhouette of Alfred Hitchcock. Richard Gere plays Isaac Barr, a crack San Francisco psychiatrist who gets involved with two sisters: his hot-to-trot patient Diana (Uma Thurman) and the even hotter-to-trot Heather (Kim Basinger), an unhappy beauty who's married to a gangster. With its mysterious sisters, prodigal plot twists, and pseudo-Hitchcockian finale in a storm-lashed lighthouse, the movie has the trappings of a classic suspense picture—it keeps you guessing. Not only does Wesley Strick's script cheat in annoying ways, Joanou fumbles what should be its niftiest irony: Isaac's a cocksure shrink who doesn't have a clue what makes the people around him tick. The minky-maned Gere is too smug an actor to make an engaging hero, and here he's utterly blank. Amazingly, the movie's oomph comes from Basinger. (Powers, 2/17/92) R. **7, 18, 24, 33, 60, 67, 85, 152, 155, 158, 160, 210, 211, 214, 217, 219, 300, 303, 306, 307, 313, 318, 406, 502, 503, 505, 506, 507, 517, 522, 524, 530, 603, 606, 608, 610, 616, 621, 625, 635, 639, 705, 706, 714, 723, 724, 753, 756, 762, 816, 818, 900, 902, 905, 919, 920, 922, 933, 956, 962, 965, 970, 972**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses. Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. (9/30/91) R. **10, 42, 309**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **5, 19, 19, 53, 83, 200, 206, 214, 219, 304, 313, 315, 406, 503, 505, 506, 507, 519, 523, 524, 527, 533, 601, 606, 608, 610, 612, 617, 619, 625, 639, 705, 706, 709, 716, 718, 723, 724, 755, 800, 807, 821, 904, 916, 917, 931, 951, 961, 964, 965, 971**

GATE II—(1 hr. 30 min.; 1992) Troubled by his mother's death and his father's alcoholism, Terry returns to alchemy and the demon world for help. Directed by Tibor Takacs. R. **2, 7, 18, 33, 33, 52, 65, 89, 91, 150, 155, 156, 157, 158, 160, 200, 204, 208, 211, 214, 218, 220, 222, 300, 307, 310, 314, 317, 318, 400, 500, 506, 510, 517, 522, 530, 532, 601, 606, 608, 610, 621, 625, 634, 635, 714, 753, 762, 803, 810, 900, 901, 902, 905, 911, 919, 933, 934, 950, 961, 965**

GLADIATOR—(1 hr. 40 min.; 1992) Giving up his girlfriend and a college education, James Marshall (*Twin Peaks*) takes on a slew of gambling debts and a career in underground boxing to clear his father's name. Directed by Rowdy Herrington. R. **155, 217, 219, 300, 304, 307, 313, 318, 406, 517, 532, 600, 610, 625, 634, 708, 723, 724, 818**

★**GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. (1/13/92) R. **12, 19, 48, 80, 509, 523, 533, 708, 757, 820, 912, 916, 937, 961, 967**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 19, 26, 34, 55, 66, 89, 91, 152, 157, 158, 160, 200, 208, 211, 213, 216, 218, 222, 300, 305, 314, 316, 318, 406, 504, 505, 509, 512, 517, 522, 524, 530, 601, 606, 608, 610, 621, 625, 706, 715, 722, 753, 760, 803, 815, 818, 902, 905, 913, 917, 919, 933, 934, 950, 953, 961, 965**

★**HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. The show-business scenes, staged in semi-satirical style, are affectionate and funny, and when Chelsom takes us across the sea to Ireland, we seem to enter a realm of fable—lyrical as roses yet raw as whiskey. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **10, 63, 203, 220, 311, 512, 514, 533, 534, 612, 613, 700, 715, 718, 719, 820, 904, 965, 971**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. (12/16/91) R. **81**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. The rest of the movie is corporate whimsy. (1/6/92) PG. **18, 33, 52, 160, 206, 401, 513, 522, 606, 700, 724, 755, 803, 816, 971**

HOWARDS END—(2 hrs. 20 min.; 1992) Reviewed in this issue. Opens in theaters on 3/13. PG.

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **45**

★**JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **9, 64, 79, 160, 210, 301, 311, 406, 503, 505, 515, 521, 522, 533, 606, 608, 612, 621, 636, 702, 724, 755, 802, 816, 819, 904, 906, 908, 932, 961, 963, 972**

JUICE—(1 hr. 34 min.; 1992) The first movie directed by Ernest R. Dickerson—Spike Lee's cinematographer—is well acted and well shot, but it's essentially a commercial exercise, unconscious of itself or its place in the world. In Harlem, four high-school boys, aimless and determined to do *something*, go from ripping off record stores to ripping off a corner grocery store, an act that leaves the owner of the store with a bullet in the head. The four boys are in the grip of a destructive way of life, and the movie seems to accept the senselessness of that life with something like complacence. (2/3/92) R. **18, 36, 150, 152, 158, 160, 211, 218, 530, 902, 908, 911, 919**

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, for instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. **50**

THE LAWNMOWER MAN—(1 hr. 48 min.; 1992) In Stephen King's latest, a computer process called virtual reality transforms an ordinary gardener into a genius, creating . . . Lawnmower Man! Directed by Brett Leonard. R. **217, 300, 307, 310, 319, 406, 503, 514, 517, 532, 610, 625, 634, 972**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, and Jim Broadbent. NR. **14**

THE LUNATIC—(1 hr. 33 min.; 1992) A ribald comedy set in a small Jamaican village, about an unusual ménage à trois consisting of a good-natured vagabond, a lusty German tourist, and a multitalented butcher. R. **13**

MADAME BOVARY—(2 hrs. 10 min.; 1991) In French with English subtitles. Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife (Isabelle Huppert)and her ill-fated attempts to escape her bourgeois life. PG. **43**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Arne Glimcher directs—for the first time—the story of two brothers (Armand Assante and Antonio Banderas) and the sultry Cuban music they brought to fifties America. R. **62, 85**

MEDICINE MAN—(1 hr. 44 min.; 1992) Perhaps the most enjoyable bad movie in some time—a big, messy, semi-incoherent, emotional drama about advanced medical research in the jungle and the responsibilities of the white man among aboriginal peoples. Sean Connery, brazen and happy in a ponytail and shorts, is the driven scientist with guilty memories, and Lorraine Bracco is the biochemist who shows up either to salvage his operation or to close him down. Much of the rude banter between these two is tiresome and poorly directed (by John McTiernan), but when the stars begin gliding on cables suspended between trees 100 feet from the jungle floor, the movie turns free and eloquent. (3/2/92) PG-13. **10, 19, 26, 36, 36, 55, 66, 85, 152, 158, 160, 210, 215, 216, 220, 304, 308, 312, 317, 319, 401, 512, 514, 523, 526, 530, 606, 608, 610, 613, 625, 632, 634, 638, 706, 715, 722, 753, 755, 802, 808, 904, 913, 917, 919, 938, 952, 953, 961, 964, 965, 970**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **18, 54**

MEMOIRS OF AN INVISIBLE MAN—(1 hr. 39 min.; 1992) Stock analyst Chevy Chase becomes the invisible—and wanted—man when he unwittingly walks into a high-tech scientific experiment and an espionage plot. Directed by John Carpenter. With Sam Neill and Daryl Hannah. PG-13. **9, 19, 33, 59, 67, 85, 152, 155, 158, 160, 200, 204, 206, 213, 217, 219, 220, 222, 300, 301, 306, 310, 316, 319, 406, 503, 517, 520, 523, 524, 527, 530, 532, 603, 606, 608, 610, 612, 619, 621, 625, 627, 632, 706, 708, 709, 714, 723, 724, 756, 759, 801, 817, 818, 822, 900, 901, 905, 912, 918, 919, 934, 952, 961, 965, 970, 972**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius—very responsible, a bit square—with dignity and force. (2/10/92) R. **3, 21, 43, 67, 152, 158, 160, 206, 218, 304, 305, 314, 514, 523, 530, 606, 608, 700, 703, 706, 722, 816, 902, 904, 919, 922, 965**

★**MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life, this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter-ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist"—writing. Although the supporting cast couldn't be better (does Judy Davis ever put a foot wrong?), the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. (Powers, 1/20/92) R. **7, 46, 59**

ONCE UPON A CRIME—(1 hr. 34 min.; 1992) Inspector Bonnard finds himself knee-deep in phony alibis, finger pointing, and suspicious motives when he investigates the death of Monte Carlo's Madame Van Dougen in this madcap murder mystery. With Richard Lewis, Sean Young, James Belushi, and others. PG. **12, 19, 26, 59, 65, 87, 222, 302, 317, 319, 406, 517, 610, 612, 625, 724**

PAPER MASK—(1 hr. 45 min.; 1992) When a young doctor is killed in an accident, Matthew Harris (Paul McGann) seizes the opportunity to escape his mundane life as a porter. With the help of a nurse (Amanda Donohoe) and the doctor's name and papers, Harris successfully passes himself off as a casualty officer at a prestigious hospital—until his conscience gives him away. Directed by Christopher Morahan. R. **14**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **10**

★**THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. (12/16/91) R. **9, 20, 38, 67, 87, 302, 315, 320, 406, 517, 523, 524, 527, 533, 600, 606, 608, 611, 625, 634, 702, 708, 724, 755, 764, 801, 808, 902, 920, 934, 937, 971**

RADIO FLYER—(1 hr. 54 min.; 1992) When their new stepfather turns volatile, two brothers draw on their imaginations, belief in the impossible, and a souped-up little red wagon, to create "The Big Idea." Dir. Richard Donner. With Lorraine Bracco, John Heard, Elijah Wood, and Joseph Mazzello. PG-13. **9, 20, 24, 41, 59, 67, 85, 152, 158, 160, 200, 206, 214, 219, 302, 304, 310, 315, 319, 406, 503, 505, 506, 510, 517, 522, 526, 530, 600, 606, 608, 610, 616, 621, 625, 634, 703, 706, 708, 709, 723, 724, 755, 801, 809, 817, 820, 904, 919, 920, 936, 937, 962, 965, 967, 970, 972**

SECRET FRIENDS—(1 hr. 37 min.; 1992) Dennis Potter's first film as director is an obtuse and repellent disaster, a folly of editing, in which the cinema's ability to manipulate time—past, present, and sideways—is so grossly overexploited that the audience gets thrown out of any coherent relation to the film's characters and story. Alan Bates plays a bilious old walrus, a painter of English wildflowers who appears to be undergoing a mental breakdown: Schizophrenia and amnesia are suggested. The hero doesn't burst out; he stays embedded in his own miserably antagonistic consciousness, and we are forced to stay with him. As the painter's wife, the wonderful-looking Gina Bellman suggests fascinating erotic possibilities that a director with some interest in character might make something of. The cinematography is elegant, and there are a few moments of English rudeness. But mostly the movie remains in a state of suspension. (2/24/92) NR. **4, 38**

SHINING THROUGH—(2 hrs. 7 min.; 1992) Am I the only one who's sick of Melanie Griffith's spunky half-wit routine? This time out she plays a cutie-pie secretary who falls in love with her OSS-officer boss (Michael Douglas) and then, using the spycraft she's picked up from the movies, goes undercover herself—sneaking into Berlin, consorting with elegant Nazis who cry "*Mein Gott*" and surviving numerous air raids, bullet wounds, and costume changes before finally saving us all from Hitler. As long as it's content to revel in its own idiocy, this movie has an amiable, romping charm. Sad to say, director David Seltzer has approached this yarn with stunning earnestness. His sentimental bombast undercuts Griffith, who seems lost somewhere between her helium-addict's voice and "a bod made for sin" (as she described it in *Working Girl*). (Powers, 2/17/92) R. **5, 19, 22, 31, 59, 68, 152, 213, 217, 219, 302, 304, 308, 313, 314, 319, 321, 406, 500, 503, 504, 506, 514, 517, 520, 522, 528, 533, 533, 600, 606, 608, 610, 611, 618, 619, 621, 625, 634, 707, 722, 756, 759, 809, 902, 904, 912, 919, 950, 961, 967, 972**

STOP! OR MY MOM WILL SHOOT—(1 hr. 27 min.; 1992) Sylvester Stallone and Estelle Getty star as a Los Angeles police sergeant and his interfering mother who team up to solve a murder case. PG-13. **9, 12, 19, 25, 31, 59, 68, 87, 150, 152, 158, 160, 204, 210, 213, 217, 219, 220, 300, 304, 307, 313, 315, 319, 400, 406, 504, 507, 517, 522, 524, 530, 532, 601, 606, 608, 610, 611, 618, 619, 621, 625, 634, 706, 723, 724, 753, 800, 810, 818, 900, 901, 902, 905, 912, 918, 919, 931, 933, 950, 952, 953, 961, 965**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Dir. by Cynthia Scott. PG. **11**

★**35 UP**—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many shots and bits of dialogue from the earlier films, and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Looking at the characters of *35 Up*, rich or poor, sane or mad, we think that they are all very brave. (1/27/92) NR. **1**

★**THIS IS MY LIFE**—(1 hr. 35 min.; 1992) Nora Ephron's directorial debut is a small, idiosyncratic, and domestic film with a powerful contemporary subject: What happens when Mom attains sudden success in middle age and begins acting in selfish, non-motherly ways? Julie Kavner stars as Dottie Ingels, an Ozone Park mom who abruptly ascends to late-night TV talk shows, wearing her polka-dot outfits and cracking vulgar jokes. Her two bright daughters, ten-year-old Opal (Gaby Hoffmann) and sixteen-year-old Erica (Samantha Mathis), get left behind in New York, attended by out-of-work comics. For Erica, who goes from reading *I Never Promised You a Rose Garden* to *The Magic Mountain* (she's specializing in soulful suffering), everything her mother does is directed at *her*. Samantha Mathis, a severe, unconscious beauty with hair pulled away from her face, captures this adolescent narcissism perfectly. Mathis has the gift of making self-centeredness seem funny, even appealing, as a necessary passing stage; she conveys the extra edge of awareness that lets you know Erica is going to come out of it. Her point of view dominates the movie, which leaves Dottie out of focus; and the men in the movie are a sexless bunch, which allows the female relationships to flow unimpeded in too narrow a way. Still, it's a strong directing debut: Ephron consistently brings the camera into intimate relation with the characters. With Dan Aykroyd. Adapted by Ephron and her sister Delia from Meg Wolitzer's novel. (3/2/92) PG-13. **53, 200, 219, 304, 311, 315, 406, 505, 514, 516, 527, 608, 610, 612, 616, 625, 705, 706, 808, 922, 937, 956, 961, 972**

TITICUT FOLLIES—(1 hr. 29 min.; 1967) Banned since 1967 by the Massachusetts courts, Frederick Wiseman's landmark documentary exposes the cruel conditions inside the Bridgewater State Hospital for the Criminally Insane. NR. **1**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) This is Wim Wenders's first movie since the marvelous *Wings of Desire*, and it seems designed to wow an even larger audience. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neill), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jet-lagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real-life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. **3**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **81**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness—a mix of hapless teen cliché ("What a totally amazing excellent discovery!"), techie obsessiveness, and let's-party sexual banter. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 19, 24, 32, 62, 67, 85, 150, 152, 155, 157, 158, 160, 203, 210, 214, 215, 216, 219, 220, 222, 300, 304, 305, 306, 307, 315, 317, 319, 322, 406, 504, 505, 506, 512, 513, 516, 517, 524, 530, 534, 601, 606, 608, 610, 611, 612, 616, 618, 625, 635, 638, 704, 705, 706, 709, 715, 723, 755, 803, 815, 818, 819, 819, 820, 900, 901, 902, 905, 910, 912, 913, 919, 933, 934, 936, 950, 952, 953, 961, 965, 967**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Reviewed in this issue. PG. **3, 49**

REVIVALS

BREATHLESS—(1 hr. 29 min.; 1959) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum-stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **8**

LIFE AND NOTHING BUT—(2 hrs. 15 min.; 1990) In French, Eng. subtitles. Bertrand Tavernier's large-scale portrait of France in a state of shock just after World War I is a bitterly impassioned and often strikingly funny movie, starring the great Philippe Noiret as the army officer in charge of rounding up the corpses and Sabine Azema as a haughty Parisienne looking for her dead husband. This movie captures something almost never tried in films: the terrible moment right after a war. **6**

THE WRONG MAN—(1 hr. 45 min.; 1956) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. **8**

THEATER
LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

- ● Running more than a year.
- ● ● Running more than two years.

IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, March 4

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern on Canal Street in Lower Manhattan. It spans 4 decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Rounding out the cast are Marilyn Sokol, Richard Libertini, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, 13-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. Previewing now prior to a 3/22 opening. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman in a play by the Chilean playwright Ariel Dorfman, focusing on a woman who was tortured 15 years ago but has since married and is plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $37.50. Previewing now prior to a 3/17 opening (special gala performance 3/16; NO performance 3/19). From 3/17, $35–$50; except Wednesday which is $27.50 to $42.50. 42 seats are available in rear mezzanine (except Saturday evenings), $15 for students with I.D. At the **Brooks Atkinson Theater,** 256 West 47th Street (719-4099). 2 hrs. **IRLS**

FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton in John Guare's play; directed by Peter Hall. Featured in the cast are Eugene Perry, Angela Goethals, and Wil Horneff. Story deals with aspects of love, archaeology, mythology, and family bonds. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $37.50 to $40. Previewing now prior to a 3/18 opening. At the **Vivian Beaumont Theater** in Lincoln Center, 150 West 65th Street (787-6868). 90 mins. **IRLS**

Tuesday, March 10

THE MASTER BUILDER—Henrik Ibsen's classic, translated by Johan Fillinger and directed by Tony Randall, is the last of the National Actors Theater 3-play season. With Patrick Tull, Maryann Plunkett, Lynn Redgrave, George Martin, Earle Hyman, Madeline Potter, and Brian Reddy. The costumes are by Patricia Zipprodt. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3 p.m.; $35 to $40. Previews begin 3/10 (a gala performance) prior to a 3/19 opening; the play runs through 4/26. At the **Belasco Theater,** 111 West 44th Street (239-6200). **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats;" the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m., $32 to $50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Dick Capri, Freddie Roman, and Mal Z. Lawrence, plus Marilyn Michaels, who does funny impersonations; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. Don't forget the Tuesday–night weekly specials, when ALL seats are now $30. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CRAZY FOR YOU—Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, focusing on a banker's son sent by his mother to foreclose a theater in a Nevada mining town, where he falls in love with the only girl in a town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig; music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, with material by Guy Bolton and John McGowan; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2; $30–$60. **Shubert,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa). Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The old homesick cast has returned home, and the new cast, starting 3/3, features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical,* by Luther Davis, Robert Wright, Maury Yeston, and George Forrest, is based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina, and John Schneider the Baron. Also featured in the cast are Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday (never on Thursday nights) at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $60. Opened: 11/12/89. At the **Gershwin Theater** (naturally), 51st Street, west of Broadway (586-6510). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and one even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. Also featured in the splendid cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (Eponine through 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. Effective March 2, ticket prices are $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga (who leaves the cast 3/14 and is replaced by Leila Florentino 3/16), Francis Ruivivar, and Hinton Battle star in a musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng and Annette Calud will alternate in the Lea Salonga role Wednesdays at 2 and Saturdays at 8.) Monday through Saturday at 8; Wednesday and Saturday at 2; $15 (for rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; choreographed by Liza Gennaro. Spiro Malas plays Tony, the middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured is an ensemble cast of 26. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes (by Maria Bjornson). The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, stagehands, and audience alike. Featured in the cast are Karen Culliver, Hugh

Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m. Effective March 2, prices are $15 (for *rear* of rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

PRIVATE LIVES—Wit, wisdom, war (waged between men and women) are served when Joan Collins and Simon Jones star in the 1930 Noël Coward comedy. They love each other but can't live together; directed by Arvin Brown. Featured in the cast are Edward Duke, Jill Tasker, and Margie Rynn; choreographed by Michael Smuin. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $35–$50; through 4/5. At the **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. **IRLS**

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, tells of Martin (Griffin Dunne), a perfect example of the American Everyman who dreams of fame, fortune, and the glamour of Hollywood; but he is faced with back taxes, drug deals, and murder. Featured in the cast are Stephen McHattie, Jane Fleiss, Welker White, Keith Szarabajka, Gregory Simmons, and Paul Gifford. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $36 and $40. At the **Circle in the Square Uptown**, 1633 Broadway, at 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $35 to $60; Wednesday at 2 p.m.; $30 to $52.50; Saturday at 2 p.m.; $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8; Saturday and Wednesday at 2; $25–$60. Opened: 5/1/91. **Palace**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

"and"—No, that's not a mistake; that's the title of Roger Rosenblatt's play starring Ron Silver and directed by Wynn Handman. It's about a journalist at mid-life crisis. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $28. **American Place Theater**, 111 West 46th Street (840-3074).

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical*. Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

THE BALTIMORE WALTZ—Paula Vogel's tale of a brother (Richard Thompson) and sister (Cherry Jones) from a working-class family on a fantastic trip through Europe, where they meet a mysterious stranger (Joe Mantello); directed by Anne Bogart. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26 to $32; through 3/8. At the **Circle Repertory Theater Downtown**, 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy describes the troubles of a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m. (NO Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BEFORE IT HITS HOME—Cheryl L. West's play focuses on what happens to a black family when the specter of AIDS brings home the truth about the jazz musician they love; directed by Tazewell Thompson. Featured in the cast are Frankie R. Faison, James McDaniel, Yvette Hawkins, James Jason Lilley, Carol A. Honda, Marcella Lowery, Monti Sharp, Sharon Washington, Keith Randolph Smith, and Beth Dixon. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $25; through 3/22. A Second Stage Theater production at the Public Theater's **LuEsther Hall**, 425 Lafayette Street (598-7150).

THE BELLS—Or *The Polish Jew*, A one-man show with a bit of late-night madness, adapted by Everett Quihton from the Leopold Lewis play, starring Everett Quinton, and directed by Eureka. It's a psychological play during which a man is murdered by his own guilt. Wednesday through Friday at 8 p.m.; Saturday at 7 and 9 p.m.; Sunday at 7 p.m.; $18. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BERT SEES THE LIGHT—A play, conceived and directed by R. A. White, described as a high-speed vaudevillian newsreel, is based on Bertolt Brecht's exile years in Hollywood and his appearances before the House Un-American Activities Committee. Jack Black and Michael Rivkin both star as Brecht, while Molly Bryant portrays the women in Brecht's life. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; from 3/5; $18 to $22. At the **45th Street Theater**, 354 West 45th Street (564-8038).

THE BEST OF FORBIDDEN BROADWAY—Its 10th-anniversary edition features the best numbers from each edition plus material on the new season. Lyrics and direction by Gerard Alessandrini. Tuesday through Friday at 8:30 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3:30 and 7:30 p.m.; $35; from 3/17. **Theater East**, 211 East 60th Street (838-9090).

THE BEST OF SCHOOLS—First of the "Festival of New French Plays" is Jean-Marie Besset's romance exploring love, sex, and indiscretion among 6 students during their first university term; directed by Evan Yionoulis; 3/3 through 3/15; featuring an ensemble cast with Gil Bellows, Danny Zorn, Jonathan Friedman, Justin Walker, Fiona Gallagher, and Mira Servino. The Festival continues with consecutive performances of *The White Bear*, 3/3 to 8; the next one is *Family Portrait*, 4/14 through 26; and *Nowhere*, 5/26 through 6/7. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15. At the **UBU Repertory Company Theater**, 15 West 28th Street (679-7562).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars (which they verily well might be), with their talented and cooperative musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $29.50–$37.50. At the **Astor Place**, 434 Lafayette Street (254-4370).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; $35; through 3/22. A Manhattan Theater Club production at the **City Center Stage 1**, 131 West 55th Street (645-0905).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday through Saturday at 8 p.m.; $15; through 4/18. At the **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; $32.50 to $37.50. At the **Promenade Theater**, Broadway, at 76th Street (580-1313).

BUNRAKU—The National Puppet Theater of Japan brings us, with its troupe of 29, a complete play, *The Love Suicides at Sonezaki*, its most celebrated classic. It's performed in Japanese, but offers a simultaneous English-language commentary. 3/10 at 7:30 p.m.; 3/11, 12, 13, 14 at 8 p.m.; 3/11 and 14 at 2 p.m.; $25 to $40. At the **City Center Theater,** 131 West 55th Street (581-7907).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of an international team and their friends. Featured in the cast are J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. The composers are Benny Andersson and Björn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Friday evenings which are at 8:30 p.m.); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $20 to $30; through 3/22. At the **Master Theater,** 310 Riverside Drive, at 103rd Street (663-8893).

CLEAGE DOUBLE BILL—*Chain* and *Late Bus to Mecca*, by Pearl Cleage; the first, with Karen Maline White, is a chiller about a teenager, and the second, with Kim Yancey and Claire Dorsey, tells of 2 women drawn together in a Detroit bus station. Tuesday through Friday at 8 p.m.; Saturday at 2:30 p.m. and 8 p.m.; Sunday at 3 p.m.; $12 to $25. A Woman's Project production at the **Judith Anderson Theater,** 420 West 42nd Street (873-3767).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. In the cast are Al Carmines, Richard Spore, Donavan Deitz, Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. Tuesday and Thursday at 7:30 p.m.; Friday and Saturday at 8 p.m.; through 3/14. All seats are $26. Theater for a New Audience at **St. Clements Church,** 423 West 46th Street (279-4200).

CREDITORS—Caroline Lagerfelt, Zach Grenier, and Nestor Serrano are the stars of August Strindberg's pre-Freudian look at a love triangle torn apart by psychological manipulation, set in a single day at a hotel on the west coast of Sweden; directed by Carey Perloff. Monday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 p.m. and 7 p.m.; $22 to $27; through 3/8. At the **CSC Repertory Theater,** 136 East 13th Street (677-4210).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Laura Turnbull, Avi Hoffman. Elliot Finkel is the composer, and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 2 p.m. and 5 p.m.; $20. At the **Westside Theater**, 407 West 43rd Street, downstairs (307-4100).

FIRST IS SUPPER—Shelley Berman's play, set in Chicago in the 1920s, focuses on an immigrant family coping with a beautiful but mentally handicapped child (Blaze Autumn Berdahl). With Mark Zimmerman, Donald Christopher, Louis Falk, Nile Lanning, Patricia Mauceri, Marilyn Salinger. Tuesday–Saturday at 8; Sunday at 2 and 7; $25. At the **American Jewish Theater**, 307 West 26th Street (633-9797).

FOREVER PLAID—Musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony-group tour cut short by a fatal car accident on the night of their first gig; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Michael Berresse, Ryan Terry, Drew Geraci, Jeff Blumenkrantz. Tuesday–Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30–$35. Opened: 5/20/90. **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Kecia Lewis Evans, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—Bertolt Brecht's play (in an early English version by Charles Laughton), directed by Eve Adamson; through 3/20. In repertory with Friedrich Schiller's *Mary Stuart* (see listing below), directed by Casey Kizziah, which is playing through 4/3. Featured in the casts are Jeanne Demers, Mark Waterman, Ian Duckett, Harris Berlinsky, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Times vary; phone theater for times and dates. A Jean Cocteau Repertory theater production. **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GET USED TO IT—Tom Wilson Weinberg's musical revue, which he also directed, takes a look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. With Sevastian Herald, John O'Brien, Todd Whitley, and Wayne Barker on the piano. Wednesday–Friday at 8; Saturday at 6 and 9; Sunday at 7; from 3/4; $20. Glines production, **Courtyard,** 19 Grove Street, at Bleecker (869-3530).

GHOSTS—Edward Seamon, April Shawhan, Michael Levin, Arnie Burton, and Robin Leslie Brown appear in Henrik Ibsen's 1881 classic about a devoted mother and son, reunited after a long separation, who find themselves confronted by events from their past that force them to reveal long-harbored secrets; directed by Robert Brink. Tuesday–Friday at 8; Saturday at 5 and 9; Sunday at 2; through 3/14; $14 and $16. At **Pearl Theater,** 125 West 22nd Street (645-7708).

THE GOLEM—Moni Ovadia's drama, accompanied by a 9-piece klezmer orchestra and a cast of seven, tells the legend of the walking clay man, created by a medieval rabbi to guard the ghetto, and is one of the most enduring Jewish myths; directed by Ovadia and Daniele Abbado. Thursday–Sunday at 7:30 p.m.; Sunday at 3 p.m.; $15; 3/12 through 22. At **La MaMa's Annex Theater**, 74A East 4th Street (254-6468).

GRANDCHILD OF KINGS—*(The O'Casey Project)*: Part One of 2, adapted and directed by Harold Prince, with traditional Irish music, based on the first 2 of the 6-volume Sean O'Casey autobiographies, and featuring 19 Irish-American actors, Chris O'Neill, Pauline Flanagan, Rosemary Fine, Caran O'Reilly, and Patrick Fitzgerald (most playing a variety of roles) in the cast; 4 musicians (the Morning Star group); and 2 ten-year-olds—Maeve Cawley and Padraic Moyles. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; all tickets $35; through 3/29. An Irish Repertory Theater production at the **Theater for the New City**, 155 First Avenue (477-7900).

HOMO SAPIEN SHUFFLE—Playwright/director Richard Caliban's fantasy follows the path of 6 characters whose lives intersect at a seemingly random moment of tragedy; with an ensemble cast of 9. Tuesday–Sunday at 8; $15; through 3/29. Cucaracha production at **Public Theater**, 425 Lafayette Street (598-7150).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play, directed by Kenneth Elliott, covers her checkered life from early days (as star op-

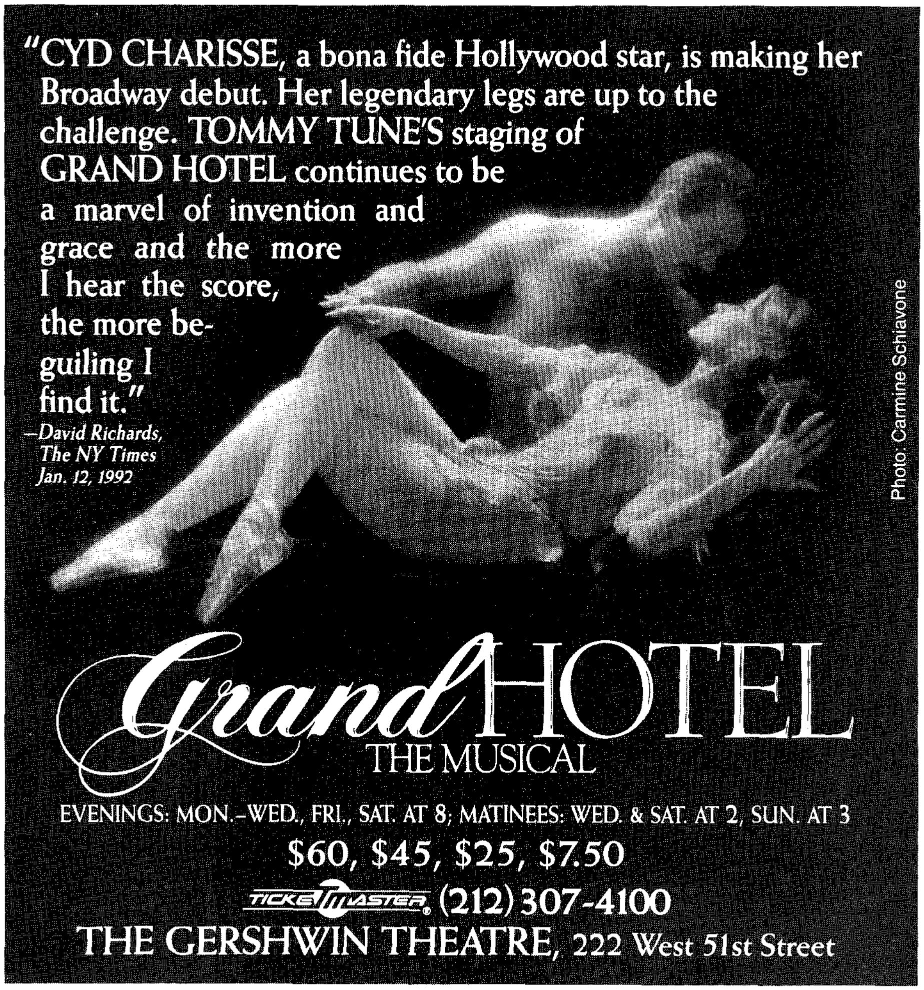
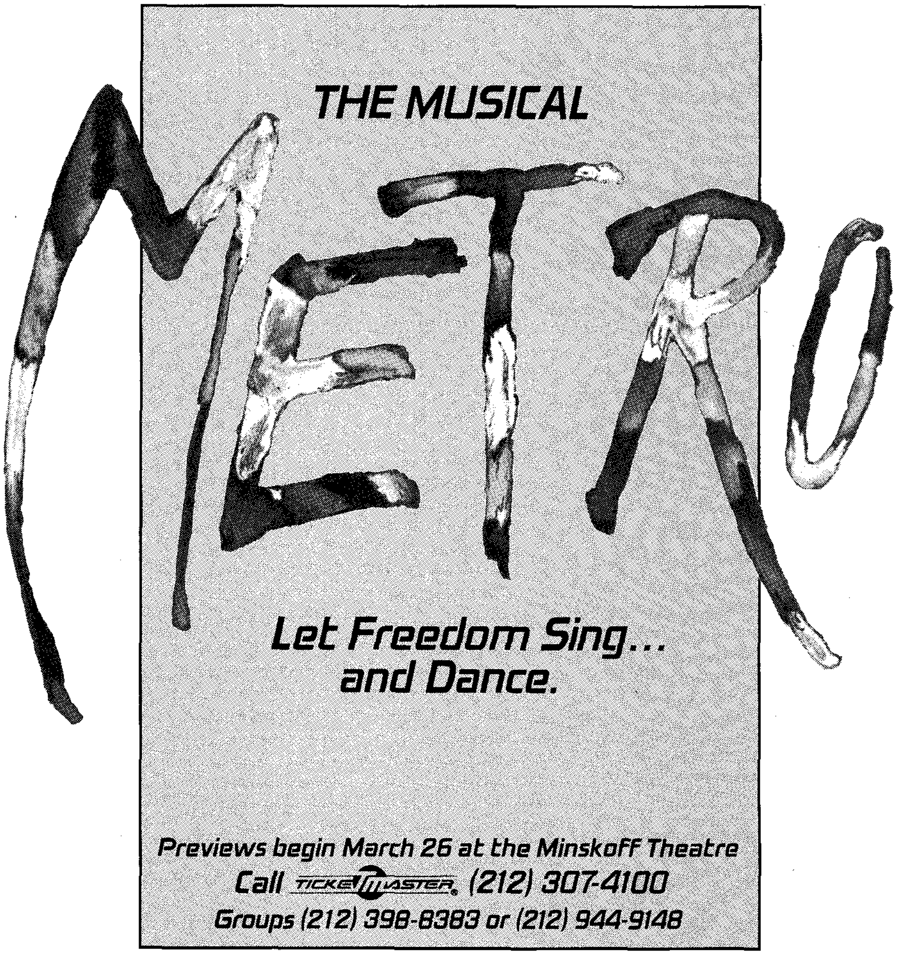

"CYD CHARISSE, a bona fide Hollywood star, is making her Broadway debut. Her legendary legs are up to the challenge. TOMMY TUNE'S staging of GRAND HOTEL continues to be a marvel of invention and grace and the more I hear the score, the more beguiling I find it."
—*David Richards, The NY Times Jan. 12, 1992*

Photo: Carmine Schiavone

Grand HOTEL
THE MUSICAL

EVENINGS: MON.-WED., FRI., SAT. AT 8; MATINEES: WED. & SAT. AT 2, SUN. AT 3
$60, $45, $25, $7.50
TICKETMASTER® (212) 307-4100
THE GERSHWIN THEATRE, 222 West 51st Street


THE MUSICAL
METRO
Let Freedom Sing...
and Dance.

Previews begin March 26 at the Minskoff Theatre
Call TICKETMASTER® (212) 307-4100
Groups (212) 398-8383 or (212) 944-9148

posite Charles Busch) to two (!) mutilated bodies in the well-received film *Silence of the Lambs.* Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUNGLE MOVIE—Hugh Esten's work, directed by Bob McGrath, uses 1930s B-grade jungle movies as a jumping-off point to examine how movies have shaped our perception while perpetuating imperialism, not to mention xenophobia and racism. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15. At the **Under One Roof Theater**, 232 West Broadway, at 2 North Moore Street (219-1166).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the candlelit world of the jazz club; directed by Leslie Dockery. It features a blues-tinged original score and classics by Cole Porter and the Comden and Green team. Thursday, Friday and Saturday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $20 to $22.50. At the **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

THE LAW OF REMAINS—Reza Abdoh's multimedia meditation on loneliness and peril traces the soul's 7–stage journey as described in the Egyptian Book of the Dead; set in a hotel's abandoned ballroom and exploring cannibalism, violence, and love, all against decaying backgrounds. Thursday through Saturday at 8 p.m.; through 3/14; $12. At the **Diplomat Hotel Theater**, 116 West 43rd Street (826-6585).

A LIFE IN THE THEATER—F. Murray Abraham and Anthony Fusco star in a revival of David Mamet's backstage comedy about actors; directed by Kevin Dowling. Tuesday through Saturday (there are no Friday performances) at 8 p.m.; Saturday at 2 p.m. and 5:30 p.m.; $22 to $25. At the **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Brian Kerwin, Jonathan Hadary, and Joanne Camp. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. A Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MACBETH—This version, set in 1927 Chicago, is adapted and directed by A. M. Raychel. It draws parallels between the clans of Scotland and the syndicates of Chicago. Bob Karr plays Macbeth. Featured in the cast are Abigail White, Ken Posthauer, Glen Vitale, Jonathan Laufer, Eric Stein, Maggie DeVora, John Krajci, Roseann Kitson, and Ayelet Kaznelson. Thursday through Saturday at 8:30 p.m.; Saturday at 2:30 p.m.; through 3/16; $15. At the **Theater-Studio**, 750 8th Avenue, second floor (719-0500).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Mark Rosenthal, Karl Maschek, Aleta Mitchell, and Tim Monsion. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. Play has moved now, extended for an open-ended run, and now performs at the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MARY STUART—Schiller's drama, translated by Robert MacDonald and directed by Casey Kizziah, chronicles the fall of Mary at the hands of Elizabeth I and enhances Mary's reputation as one of history's most charismatic women. Elise Stone plays Mary; Angela Vitale is Elizabeth. Times vary; phone theater for details; through 4/3; $9 to $16. In repertory with *Galileo*, which runs through 3/20. **Jean Cocteau Repertory Theater,** 330 Bowery (677-0060).

THE MASK—Bill Elverman's crime drama is about a woman who tries to determine how and why her gay brother was brutally murdered. Featured in the cast are Carol Halstead, Dustye Winniford, Peter Bock, and Scott Sparks. Thursday through Saturday, 3/5, 6, and 7 at 8 p.m. (matinee 3/7 at 2 p.m.); $12. A Love Creek production at the **Nat Horne Theater**, 440 West 42nd Street (769-7973).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 7th year, of 5 sensible, altruistic, and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m.; $30; Friday and Saturday at 8 p.m.; $35; Saturday and Wednesday at 2 p.m. and Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

OPAL—A musical with book, music, and lyrics by Robert Nassif Lindsey; directed by Scott Harris. It is based on the actual diary of 7-year-old Opal Whitely (played by Eliza Clark), telling of a girl who was rescued from a shipwreck off the coast of Oregon and forced into a coarse and rugged new life. Featured is a cast of 10 headed by Marni Nixon as Sadie (the callous woman with whom Opal lives). Also featured are Pippa Winslow, Reed Armstrong, Judy Malloy, Mimi Bessette, Alfred Lakeman, Louisa Flaninham, and Sarah Knapp. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25; previews from 3/4; opens 3/12. At **The Lamb's Theater**, 130 West 44th Street (970-1780).

THE OTHER SIDE OF PARADISE—Keir Dullea returns to the New York stage as the novelist F. Scott Fitzgerald in a one-man play by John Kane; directed by Suzie Fuller (Mrs. Dullea). Tuesday through Saturday at 8 p.m.; $25 to $27.50. At the **Kaufman Theater,** 534 West 42nd Street (439-8012).

PAGEANT—A musical beauty contest, a deft parody, and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; the production was conceived, directed, and choreographed by Robert Longbottom; the book and lyrics are by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday through Friday at 8:30 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel Theater**, 323 West 44th Street (262-3333).

PEACETIME—Elaine Berman's play, directed by Pamela Berlin, tells about a veteran who must return to his Romanian Jewish family and fulfill his youthful dreams. Featured in the cast are Stephen Mailer, Suzanne Costallos, Kelly Wolf, Gordon Greenberg, Barry Snider, Sandra Laub, and Jessica Queller. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $24 to $26. At the **WPATheater**, 519 West 23rd Street (206-0523).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, James Farrell, J. Nelson, and William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday matinees at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

PERPETRATOR—Tedd Smith's drama, directed by Tom Ferriter, was inspired by newspaper accounts of the 1982 trial of Jack Henry Abbott and his association with novelist Norman Mailer, who befriended the convict and worked for his release from prison. Featured in the cast are Stephen Bradbury, Thomas Barbour, and Robert Mason Ham; also Anne Marie Campbell, Mark Doerr, Dennis Jordan, Osca Koch, Sarah Taylor, and Frank Medrano. Thursday through Monday at 8 p.m., Sunday at 3 p.m.; $10; from 3/5. A Singers Forum Mainstage production at the **Singers Theater**, 31 West 21st Street (366-0541).

THE RESURRECTION OF DARK SOLDIERS—In William Electric Black's play, which he wrote and directed, 5 black revolutionaries from the 1960s are reunited in the 1990s in a desperate search to come to terms with their past and their future. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-1234).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner, who are all musicians able to play at least 5 instruments. Rock-and-roll superstars make special guest appearances at Friday and Saturday performances. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m.; Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

SALT-WATER MOON—Steve Dane and Kimberly Topper are the stars of David French's play, which takes place in a community in Newfoundland in 1926, at a time when a youth has come back from a year's leave to talk a girl into marrying him instead of the local schoolteacher; directed by Charles R. Johnson. Thursday–Friday, Saturday at 8; Sunday at 7:30; $12. Triangle Theater at the **Church of the Holy Trinity Theater**, 316 East 88th Street (860-7245).

SAMMY WENT A'COURTIN'–David Michael Gallagher's comedy about the Valentine's Day of an advertising executive who senses love when she begins a slide into the clutches of a young camera operator. Tuesday through Friday at 8 p.m.; $15; through 3/20. At the **Wings Theater,** 154 Christopher Street (627-2961).

SCHMULNIK'S WALTZ–Allan Knee's comedy, directed by Gordon Hunt, is a romantic journey set in New York City's Lower East Side, where conflict takes place when a peddler seems determined to win the love of the beautiful Rachel. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30; from 3/10. At the **John Houseman Theater**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who was his inspiration; directed by Michael Bloom. The situation is fraught with potential mayhem; the predicament, human. Remarkable acting by the cast: Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $32. At the Manhattan Theater Club, Stage 2, downstairs at the **City Center Theater**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?" Directed by the late A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Effective 3/3, schedule is Tuesday–Thursday at 8; Friday and Saturday at 7 and 10:15; Sunday at 3; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play, which focuses on the struggle between an "old world" father and his American children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $37.50; through 7/26. At the **Mitzi E. Newhouse Theater**, in Lincoln Center, 150 West 65th Street (239-6200).

TIME FLIES WHEN YOU'RE ALIVE—A one-man play written and performed by Paul Linke and directed by Mark W. Travis. It's based on Linke's reminiscences of his wife and her heroic and persistent determination to overcome a painful bout with breast camcer. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; and Sunday at 3 p.m.; $20; through 3/8. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (302-6989).

WILLIE & ESTHER—James G. Bronson's play, starring Hugh Dane and Bern Nadette Stanis and directed by Diann McCannon, is about the pairing of 2 people and dwells on the battle between man's desire for good and for goods. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3;. and 7; $20–$25. **47th Street Theater**, 304 West 47th Street (718-596-2288). **Closed.**

OFF OFF BROADWAY

THE BLAMELESS—Written and directed by Eric Schaeffer, comedy takes a look at dating in the 1990s, through the lives of 4 characters: Adam Shaw, Charles Ley, Emily Perret, and Rini Stahl. Thursday through Sunday at 8; through 3/8; $12. **Duality Playhouse**, 119 West 23rd Street (330-8883).

CRITIC'S CHOICE—Ira Levin's play about the wife of a well-known critic who writes a play. When it's produced, the critic has many problems that must be resolved. Thursday, Friday, Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 3/22. **Centerfold Productions**, 263 West 86th Street (866-4454).

DEAR WORLD—A revival of Jerry Herman's 1969 musical fantasy based on Jean Giraudoux's *The Madwoman of Chaillot*, as adapted by Maurice Valency. It's about an endangered environment, gloomy capitalists, and the one person who can outwit them and bring peace, love, joy, and respect back to the world. 3/6 through 27 at 8 p.m. (3/8 and 15 at 3); $10. **All Souls Fellowship Hall,** 1157 Lexington Avenue (535-3356).

EASTWARD HO!—A 1604 satire of the Jacobean age by Ben Jonson, George Chapman, and John Marston, filled with lustful social climbers and con men, performed by a cast of 19 (headed by Ryan Hilliard, Angie Dahmer, and Denise Allessandria Hurd); directed by David Dunn Bauer. 3/5, 6, 7 at 8 p.m.; $12. Ten Ten Players at **Park Avenue Christian Church,** 1010 Park Avenue, at 85th Street (879-7669).

FELICIA—Patricia Cobey's new play, set in contemporary Los Angeles, tells of a real-estate mogul's son who elopes with a destitute Latino girl. The director is Robert Bresnick, and the action is shown in half mask, with live musical accompaniment, and featured in the lively action are Adam Auslander, Theresa Della Valle, Philip Hackett, Scott Leonard, Zoe Zimmerman, and Cristina San Juan. Thursday through Sunday at 9 p.m.; through 3/8; $5. At the **Theater for the New City,** 155 First Avenue (254-1109).

FELIX MITTERER DOUBLE BILL—The contemporary Austrian playwright's plays, *Harvesting the Autobahn* followed by *Shunted into a Siding*, are directed by Robert Schmidt and set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday through Saturday at 8 p.m.; and Sunday at 3 p.m.; $10; through 3/8. At the **Elysium Theater,** 204 East 6th Street (713-5478).

HIGHER POWERS—Three one-act comedies by Stephen Fife, each with a supernatural theme, exporing mysterious events that occur to a savings-and-loan heir, a secretarial temp, and Sigmund Freud; directed by Seth Gordon; with Joey Golden, Lorraine Wochna, Shaler McClure, Anna Heims, and Robin Selfridge. Thursday–Sunday at 7; $5; through 3/8. **Theater for the New City,** 155 First Avenue (254-1109).

I AM A CAMERA—Jon Van Druten's play, directed by David Macy, is based on the Christopher Isherwood tale of life in decadent 1930s Berlin. Thursday through Saturday at 8; Sunday at 3; through 3/15; FREE! **T. Schreiber Studio,** 83 East 4th Street (420-1249).

IN PURSUIT OF AMERICA—Bill Bozzone's play, *Korea*, tells of a young GI., sent to Korea in 1968; 3/4 at 7:30 p.m.; Avery Hart's *New Living Newspaper* was inspired by the Federal Theater Projects of the 1930s and combines music, drama, dance, and comedy; 3/5, 11, 12 at 7:30 p.m.; *Legendary Sirens,* a play by Yvonne Adrian, is about the many "voices" of Tokyo Rose; 3/6, 7 at 7:30 p.m.; all tickets are $5. At an Ensemble Studio Theater production at its **Mainstage,** 549 West 52nd Street (247-3405).

JILTA—Or *This Brooch for Hire*. Farran Smith's spoof of the film *Gilda* written for the stage. In repertory with *Nervous Splendor* (see listing below). 3/3 to 7 at 10 p.m.; $10. T.W.E.E.D production at the **Ohio Repertory Theater,** 66 Wooster Street (924-0077).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday at 9:30 and Sunday at 7; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Featured are Steve Baumer, Elise Chance, John L. Bennett, Karl Calhoun, Otis Young Smith, Maurice Fontane, Bryan Roquemore, Bridget Kelso, Frederick Kiah, Earl Fields Jr., Jessica Smith. Tuesday through Saturday at 8; Wednesday at 2:30; Sunday at 3; $20 to $26; from 3/4. A Lafayette production at the **Heckscher Theater,** 1230 Fifth Avenue (369-6500).

MANHATTAN CLASS-1 ACTS—Jacquelyn Reingold's *A.M.L.*; Ethan Silverman's *Group*; Oni Faida Lampley's *Mixed Babies*; and Patrick Breen's *St. Stanislaus Outside the House*. Wednesday through Monday at 8 p.m.; $10; 3/9 through 21. At the **Manhattan Class Theater,** 120 West 28th Street (727-7722).

MR. SHAKESPEARE & MR. PORTER—Six excerpts from the Bard's works, with scenes that lead into songs by Porter; directed by Deloss Brown, Harvey Cort, and Barbara Vann, and feturing Morton Banks, David Comstock, Melanie Demitri, Bonnie Goodman, Linda Witzel, Becque Olson, James Barbosa, Liana McCulloch, Paul Murphy, and Katherine Burger. Phone for specifics; through 3/7. At the **Medicine Show,** 81 East 2nd Street (254-3566).

MONKEY BUSINESS—Celebrate the Year of the Monkey and laugh at the antics of the Monkey King, one of China's favorite folk heroes, when he discovers the magical Manfruit Tree; with music and dance; directed by Virginia Wing. Through 3/15 at 1 p.m. and 3 p.m.; $6. An On Stage Production at the **Hartley House Theater,** 413 West 46th Street (666-1716).

MURDER ON THE NILE—Agatha Christie's whodunit has the usual double turnaround, with a mixture of suspense, suspicion, and a double murder; directed by Fred Fondren. Thursday–Saturday at 8; $10; through 3/28. **Prometheus,** 239 East 5th Street (477-8689).

NERVOUS SPLENDOR—Perry Souchuk's work explores the world of Ludwig Wittgenstein, a philosopher who viewed the world with insight but was unable to come to terms with his Jewish heritage and homosexuality; directed by Rebecca Holderness. 3/4–8, at 7:30; $10; in repertory with *Jilta* (see above). T.W.E.E.D at **Ohio Theater,** 66 Wooster Street (924-0077).

RE-SUR-REK—Bill Goodman's comedy of comparisons, co-directed by Keith Gilroy and Kathleen Torrey. Six actors portray 3 roles each in 3 different social worlds. Thursday at 8; Friday and Saturday at 7:30 and 10; Sunday at 3; $8–$10; through 3/8. **Synchronicity Space Theater,** 55 Mercer Street (582-1003).

THREE GOATS AND A BLANKET—Written by Woody Kling and Robert J. Hilliard, play is a modern account of marriage, divorce, and alimony and refers to how the ancients settled alimony claims; directed by Troy Bystrom. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; 3/5 to 22. Cobblestone Players at **Theater 22,** 54 West 22nd Street (971-5630).

'TIS PITY SHE'S A WHORE—John Ford's 1624 Jacobean play, directed by Joanne Akalaitis, with Val Kilmer and Jeanne Tripplehorn as the brother and sister who fall in love. This version is set in Italy in the 1930s. Featured in the cast are Helmar August Cooper, Mark Smaltz, Erik Avari, Rocco Sisto, Jared Harris, Wendell Pierce, Marlo Marron, Dierdre O'Connell, Aniel Oreskes, Wendell Puerce, and Frank Raiter; plus a further ensemble of 10. Tuesday through Saturday at 8 p.m., Saturday and Sunday at 2 p.m.; Sunday at 7 p.m.; $35; 3/17 through 4/19. At the **Public/Newman Theater,** 425 Lafayette Street (598-7150).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

TRELAWNEY OF THE 'WELLS'—Subtitled *Now and Then*, a revival of Pinero's backstage comedy tells of an actress and her theatrical family, their affections, jealousies, trials, and triumphs; directed by Ronald Bly. Wednesday through Saturday at 8; Saturday at 2; Sunday at 3; $10; 3/6 to 22. Liberty Stage at **Theater 224 Waverly Place** (695-1709).

WAITING FOR LEFTY—A revival of Clifford Odets's 60-year-old play, directed by Jack Haley, which addresses the issues and passions of hardworking Americans and their struggles to survive poverty and oppression. 3/6–8 and 3/10–15 at 8 p.m.; Saturday and Sunday at 2 p.m.; $12. Rakka-Thamm production at **Kampo Cultural Center,** 31 Bond Street (316-4081).

WILL KEMP—Dan Roentsch wrote and directed this romantic comedy featuring the historical characters of William Shakespeare (Stephen Byers), his Dark Lady of the Sonnets, and 2 of his King's Men, Richard Burbage and Will Kemp (Steve Crow). Featured is an ensemble of 14. Thursday through Saturday at 8; Sunday at 3; $10; through 3/8. At the **Sanford Meisner,** 164 Eleventh Avenue (749-7271).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

SOLUTIONS TO LAST WEEK'S PUZZLES

P	O	P	P	E	T	S		A	L	A	R	M	E	D
R		O		D		E		P		D		A		E
U	P	R	I	G	H	T		P	L	U	M	B	U	M
S		C		E		O		R		M		E		E
S	O	U	N	D	O	F	B	O	W	B	E	L	L	S
I		P				F		A		R				N
C	H	I	M	P	S		S	C	R	A	B	B	L	E
		N		A		A		H		T		A		
S	W	E	A	R	I	N	G		H	E	A	R	S	E
E				R		O		S				R		L
N	E	C	K	A	N	D	N	E	C	K	R	A	C	E
E		O		K		I		E		A		C		M
G	A	U	G	E	R	S		S	C	R	O	O	G	E
A		N		E		E		A		M		O		N
L	I	T	O	T	E	S		W	H	A	T	N	O	T

S	O	Y	A		F	L	A	P			C	A	L	F		H	I	L	L	S
O	V	E	N		L	I	M	E	S		A	R	A	L		I	D	E	A	L
N	E	R	D		Y	O	U	R	E	O	N	L	Y	O	L	D	O	N	C	E
A	R	T	Y		E	N	S		N	A	T	E		W	I	E	L	D	E	D
T	A	L		G	R	E	E	N	S	K	I	N	N	E	D		S	A	Y	S
A	G	E	L	E	S	S		O	A	S			I	R	S					
S	E	T	I	N		S	H	O	T		D	A	C	E		M	A	F	I	A
		H	E	E	L		O	N	E	F	I	S	H	T	W	O	F	I	S	H
W	H	E	N		I	N	N	S		A	M	I	E		A	G	A	V	E	S
H	I	T	S		G	A	D			R	A	D			L	U	R	E		
O	S	U		T	H	E	O	D	O	R	G	E	I	S	E	L		H	A	M
		R	I	O	T			O	U	I			R	E	S		J	U	D	O
R	A	T	T	L	E		M	E	S	E		N	A	N	A		A	N	E	W
M	U	L	B	E	R	R	Y	S	T	R	E	E	T		S	E	N	D		
S	K	E	E	T		E	F	T	S		Y	S	E	R		A	E	R	I	E
					A	S	A			A	E	I		E	A	S	T	E	R	N
B	R	U	T		B	U	T	T	E	R	B	A	T	T	L	E		D	A	D
R	A	P	H	A	E	L		A	T	T	A		O	R	O		O	H	N	O
O	B	S	O	L	E	T	E	C	H	I	L	D	R	E	N		P	A	I	R
O	B	E	S	E		E	L	K	O		L	A	M	A	S		I	T	A	S
M	I	T	E	S		D	A	Y	S			R	E	D	O		E	S	N	E

NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only **$39.98**
Please check the appropriate box.

Unlisting Service?

***New York* Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.**

☐ **New subscription.**

☐ **Renewal.**

☐ **Payment enclosed.**

☐ **Bill me later.**

☐ **Change of address; please note new address.**

☐ **Please do not make my name and address available to other publications or companies.**

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. Box 54661
Boulder, Colorado 80322-4661

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Twenty-five drawings of still life and figurative subjects in pencil, charcoal, and oil on paper, dating from 1959–1988; through 3/7. Davis & Langdale, 231 E. 60th St. (838-0333).

SONIA BALASSANIAN—A sculpture installation; through 3/28. Sculpture Center, 167 E. 69th St. (879-3500).

JOHN BREKKE/POLLY CASSEL—Expressionistic glass vessels with layers of images/Painted furniture; 3/7–28. Kaplan Modern, 969 Madison Ave. (535-2407).

MICHAEL DAVID—Small abstract paintings in wax and watercolor over Indian miniatures; through 3/26. Knoedler, 19 E. 70th St. (794-0550).

GARY GOLDSTEIN/JENNY OKUN—Works made with mass circulation books/Architectural sculpture and photographs. Through 3/28. Urdang, 23 E. 74th St. (288-7004).

GRACE HARTIGAN—Abstract Expressionist paintings and works on paper from the early 1960s; 2/27–4/1. Friedman, 980 Madison Ave. (472-1527).

PETER HEINEMANN—Self-portraits in oil on canvas that depict the artist in a variety of poses; 3/7–4/11. Schlesinger, 24 E. 73rd St. (734-3600).

GARY HUME—Five recent paintings that are a continuation of his "Door" series, executed in layers of enamel lacquer paint on laminated polystyrene and aluminum panels; through 3/14. Marks, 1018 Madison Ave. (861-9455).

JORGE IMMENDORF—Paintings from the 1970s, in a series titled "I Wanted to be An Artist"; 3/5–4/18. Werner, 21 E. 67th St. (988-1623).

JASPER JOHNS—His paintings with collaged fragments, "According to What" and "Watchman"; through 3/14. Gagosian, 980 Madison Ave. (744-2313).

JOHN NEWMAN—Mixed-media drawings that display the same abstract organic shapes evident in the artist's sculpture; through 3/7. Mathes, 851 Madison Ave. (249-3600).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

ESTEBAN VICENTE—Abstract collages from the early 1980s to the present; 3/7–28. Berry-Hill, 11 E. 70th St. (744-2300).

LUDWIG VON HOFMANN—Drawings, watercolors, pastels, and prints by this German artist (1861–1945) that show his transition from Art Nouveau to abstraction; through 4/4. Shepherd, 21 E. 84th St. (861-4050).

ROBERT WHITE—Recent sculpture and watercolors; through 3/28. Graham Modern, 1014 Madison Ave. (535-5767).

CHRISTOPHER WILMARTH—Fourteen sculptures from 1968 to 1987; through 3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

NICHOLAS AFRICANO/MARIANNE EIGENHEER—Recent large-scale narrative works on handmade paper and sculpture in metal and glass/Abstract works on paper. Through 3/21. Solomon, 724 Fifth Ave. (757-7777).

BROOKS ANDERSON—Paintings of the coastlines of Oregon and Washington State; through 3/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

WALTER ANDERSON/ARTHUR DOVE—Watercolors that portray the natural world by both; 3/5–4/30. Ross, 50 W. 57th St. (307-0400).

PAT ANDREA—Recent paintings in which images of women, men, animals, and architecture float across the picture plane in surrealistic juxtapositions of scale; through 3/21. Baldacci-Daverio, 41 E. 57th St. (826-4210).

GIOVANNI ANSELMO—New work; 3/7–4/4. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

CRASH—New paintings; 3/5–28. Janis, 110 W. 57th St. (586-0110), Mon.–Sat. 10–5:30.

STEVE CURRIE/EMILY MASON—Organically-shaped abstract sculptures cut from poplar and aluminum/Luminous abstract paintings. Through 3/14. Borgenicht, 724 Fifth Ave. (247-2111).

MICHAEL GOLDBERG—Recent paintings; 3/10–4/18. McCoy, 41 E. 57th St. (319-1996).

TERENCE LA NOUE—Paintings that explore totemic motifs, on unstretched, irregularly-shaped canvases; 3/5–28. Emmerich, 41 E. 57th St. (752-0124).

DONALD LIPSKI—New sculpture; through 4/11. Lelong, 20 W. 57th St. (315-0470).

JAMES LITTLE—Abstract paintings in series titled "Ovals" and "Arbitration"; through 3/11. Deutsch, 29 W. 57th St. (754-6660).

ANTONI LLENA—Recent works on paper; 3/5–4/4. Prats, 24 W. 57th St. (315-3681).

PAUL MANES—Recent paintings of overlapping circles; through 3/7. Del Re, 41 E. 57th St. (688-1843).

ROBERT MANGOLD—Recent paintings on irregularly shaped canvases from his "Attic Series"; through 3/14. Pace Gallery, 32 E. 57th St. (421-3292).

ANDRE MASSON/CLAUDE CAHUN—Collages and drawings from the 1950s and 1960s/Vintage photographs and photomontages by this French surrealist. Through 4/11. Zabriskie, 724 Fifth Ave. (307-7430).

ROBERT MOSKOWITZ—New paintings and works on paper; through 3/21. Blum Helman, 20 W. 57th St. (245-2888).

ROBERT MOTHERWELL—Prints from 1965–1991; through 3/14. American Associated Artists, 20 W. 57th St. (399-5510).

ALBERT PALEY—Recent furniture incorporating hand-forged steel, wood, and stone; through 3/28. Joseph, 745 Fifth Ave. (751-5500).

LEIGH PALMER—Paintings of landscapes and interiors in New England; 3/4–28. French, 24 W. 57th St. (247-2457).

BRUCE PORTER—Recent paintings; 3/6–4/2. De Nagy, 41 W. 57th St. (421-3780).

NINA POSNANSKY—Colorful still-life compositions painted in a naive, folk-art style; through 3/21. Gallery 84, 50 W. 57th St. (581-6000).

ARNULF RAINER—Recent paintings from his "Crosses" and "Hand and Finger Paintings" series; through 3/28. Ulysses, 41 E. 57th St. (754-4666).

DOROTHEA ROCKBURNE—A new work titled "Roman Wall Painting" executed in Flashe, colored pencil, and watercolor stick directly on the gallery wall; through 3/21. Emmerich, 41 E. 57th St. (752-0124).

CHARLES ROUSSEL—Paintings of beach and coastal views from the 1880s through 1930; through 3/7. Babcock, 724 Fifth Ave. (535-9355).

LUDWIG SANDER—Abstract paintings and works on paper from the 1930s through the 1970s; 3/10–4/4. ACA, 41 E. 57th St. (644-8306).

PETER SAUL—Four recent large-scale paintings with heroic themes such as "Custer's Last Stand," "The Alamo," and "The Last Judgement"; through 3/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

ED STITT—Realist paintings of cityscapes and still life; through 3/4. De Nagy, 41 W. 57th St. (421-3780).

BILLY SULLIVAN—Recent paintings, including still lifes, portraits of his friends, and New York City scenes; 3/7–28. Fischbach, 24 W. 57th St. (759-2345).

VIVIAN TORRENCE/ROALD HOFFMANN—Collages by Torrence paired with essays and poems by Hoffmann, at the New York Academy of Sciences, 2 E. 63rd St. (838-0230), through 4/15, and at Drake, 50 W. 57th St. (582-5930), through 3/28.

TABITHA VEVERS/WILLIAM KIENBUSCH—Small-scale narrative paintings with elaborate frames/Small works on paper from the 1970s; 3/7–31. Kraushaar, 724 Fifth Ave. (307-5730).

HELEN MIRANDA WILSON—New paintings and drawings inspired by bird habitats, agricultural situations, and phases of the moon; through 3/7. McCoy, 41 E. 57th St. (319-1996).

SoHo and TriBeCa

MAC ADAMS—New sculpture; through 3/28. Gibson, 568 Broadway (925-1192).

NICK AGID—Small bronze objects created from molds, in a series titled "Brazen Aphorisms"; 3/7–31. Cutler, 164 Mercer St. (219-1577).

MIKE ASENTE—New sculpture made with cast rubber, sheetrock, and needlepoint, in an exhibition titled "Cam Tu—Vietnam Suicide Memorial"; through 3/7. Franklin Furnace, 112 Franklin St. (925-4671).

JEAN MICHEL BASQUIAT/J.S.G. BOGGS—Paintings and drawings executed between 1980–87/Paintings, drawings, and prints of currency. Through 3/7. Baghoomian, 555 Broadway (941-1410).

MARLYSE BRUNNER—New works; through 3/14. Engelhorn, 591 Broadway (966-6882).

JAMES LEE BYARS—New works; 3/7–4/25. Boone, 417 W. Broadway (431-1818).

DALE CHIHULY—New works in glass from his "Floats" series; through 3/21. Cowles, 420 W. Broadway (925-3500).

COLETTE—Multi-media works that pay homage to the artist's muses; through 3/28. Rempire, 121 Greene St. (979-1111).

MARC DENNIS—Paintings in which images of "nature morte" are set against mural-like backgrounds; through 3/28. Bustamante, 560 Broadway (226-2108).

RICHARD DIEBENKORN—Prints from 1981–91; 3/5–4/18. Crown Point Press, 568 Broadway (226-5476).

DON EDDY—New paintings, including still lifes of vegetables, fruits, and flowers, Caribbean landscapes, and graphite drawings; through 3/4. Hoffman, 429 W. Broadway (966-6676).

ROBERT FEINTUCH—Large-scale black paintings that contain images of ears; through 3/14. Newburg, 580 Broadway (219-1885).

JOHN FEKNER—An installation that explores memory; through 3/7. Exit Art, 578 Broadway (966-7745).

LEONOR FINI—Ballet, theater, film, and commercial designs; through 3/8. The Exhibition Space at 112 Greene Street, 112 Greene St. (966-3864), daily 10–7.

DAN FLAVIN—Horizontal works from 1964, a recent corner square, and a large-scale fluorescent lighted arch; through 3/14. Pace, 142 Greene St. (421-3292).

SYLVIE FLEURY—New works; through 3/21. Postmasters, 80 Greene St. (941-5711).

JOHN FRANCIS—Recent metal sculptures; through 3/14.

49th Parallel, 420 W. Broadway (925-8349).

HAMISH FULTON/BRUNO JAKOB—Wall works, photographs, and drawings based on the artist's 125 mile walk in England in December 1991/"Invisible Paintings." Through 3/21. Weber, 142 Greene St. (966-6115).

GIUSEPPE GALLO—Six large-scale paintings that combine delicate figurative imagery and abstract elements and sculpture cast in silver and bronze; through 3/28. Sperone Westwater, 142 Greene St. (431-3685).

GARANCE—New paintings and India ink drawings; through 3/14. Humphrey, 594 Broadway (226-5360).

MICHAEL GITLIN—Recent sculpture; through 3/28. Stark, 594 Broadway (925-4484).

MAURO GIUFFRIDA/THEODORE SVENNINGSEN—Recent paintings by both; through 3/4. Sermas, 19 Greene St. (431-5743).

STEPHEN HALE—Figurative drawings based on photographs; through 3/18. Bridgewater Lustberg, 529 Broadway (941-6355).

ALISON HILDRETH—Paintings that refer to nature; through 3/21. Condeso/Lawler, 76 Greene St. (219-1283).

GERALD HORN—New wall paintings and freestanding works; through 3/29. Morrison, 59 Thompson St. (274-9059).

GEORGE HORNER—Two-dimensional works made with silly putty and incorporating words and images from "low" culture; through 3/7. Arena, 128 Wooster St. (226-1420).

DAVID JEFFREY—Abstract drawings and paintings from the past four years, executed in crushed and pulverized charcoal and acrylic resins; through 3/21. Jamison Thomas, 588 Broadway (925-1055).

MARION KENYON JONES—Small-scale abstract constructions executed on wood and paper; 3/5–25. Dannenberg, 484 Broome St. (219-0140).

SCOTT KAHN/LAURA SCHECHTER—Paintings of mysterious landscapes/Still-life paintings. Through 3/12. Perlow, 560 Broadway (941-1220).

RICHARD KALINA—New abstract paintings executed over grids; through 3/28. Brown, 23 Watts St. (219-1060).

ELLSWORTH KELLY—Four "Angle" works from 1964–66, each of which comprises two connected panels set at a ninety-degree angle, with one panel placed upright and the other on the floor; through 3/28. Cooper, 155 Wooster St. (674-0766).

YEONG-GILL KIM—Recent paintings that juxtapose images from the artist's childhood memories with images of Korean historical events. Through 4/4. Yi, 249 Centre St. (334-5189).

ROBERT KIPPUR—Expressionistic figure paintings that depict nightmarish and erotic scenes; through 3/14. C & A, 96 Spring St. (431-8664).

ROSEMARIE KOCZY—New drawings by this Outsider artist; through 3/25. Kind, 136 Greene St. (925-1200).

KOMAR & MELAMID—Recent multi-media "Searstyle" installations and paintings and related works based on the Psalms; through 3/28. Feldman, 31 Mercer St. (226-3232).

CARTER KUSTERA—A multi-media installation that investigates the family as a dysfunctioning unit; through 3/28. Baer, 476 Broome St. (431-4774).

ROBERT KUSZEK—New abstract paintings and mixed-media works; through 3/14. Rosenberg, 115 Wooster St. (431-4838).

SEAN LANDERS—New works that document his daily existence, including drawings of art world characters, a monthly calendar for 1991, letters to his student loan agency, and nineteen clay heads; through 3/14. Rosen, 130 Prince St. (941-0203).

GARY LANG—Abstract paintings from the past two years; through 3/21. Klein, 594 Broadway (431-1980).

DAVID LASRY/DENISE MARIKA—Abstract paintings influenced by the geometry and technique of Renaissance painting/Conceptual works that combine constructions of industrial materials with home-made uncut video projections. Through 3/7. Roger, 136 Prince St. (966-4017).

ALFRED LESLIE—Fourteen drawings executed between 1965–68; through 3/28. Flynn, 113 Crosby St. (966-0426).

JIM LUTES/MIKE HILL—Gestural abstract paintings/Plaster portrait busts and stamps of historical figures; 3/7–4/18. Bitter-Larkin, 597 Broadway (219-0150).

MILA MACEK—Recent abstract paintings; through 3/7. Ala, 560 Broadway (941-1990).

CHRIS MARTIN—Recent paintings; through 3/28. Good, 532 Broadway (941-8066).

ALLIE MCGHEE—Recent abstract paintings; through 3/7. Kelly, 591 Broadway (226-1660).

GERHARD MERZ—An installation that combines elements of painting, sculpture, and architecture; through 3/38. Gladstone, 99 Greene St. (431-3334).

HUGH MESIBOV—Prints, paintings, and drawings from the 1930s and 1940s, including rare carborundum prints; through 3/28. Sragow, 67–73 Spring St. (219-1793).

LUDWIG MIES VAN DER ROHE—Drawings from the mid-1930s to the early 1950s, of architectural projects and designs for furniture; through 3/7. Protetch, 560 Broadway (966-5454).

PIETER LAURENS MOLL—Photosculptures from the 1970s to the present; through 3/14. Louver, 130 Prince St. (925-9205).

JOHN L. MOORE—Abstract paintings and drawings with configurations of ellipse shapes; 3/5–28. M-13, 72 Greene St. (925-3007).

GAYIL NALLS—Sculptures, video, and works on paper; through 3/14. Staib, 8 Greene St. (941-5977).

JOSEPH NECHVATAL—His "Tombeaux" sculptures in xerox collage on wood, plus recent photographic works and paintings; 3/4–4/4. Alexander, 59 Wooster St. (925-4338).

BARNETT NEWMAN—His sculpture, "Zim Zum II," conceived by the artist in 1969 and fabricated after his death in 1970; through 3/14. Gagosian, 136 Wooster St. (228-2828).

DENNIS OPPENHEIM—New works; through 3/14. Blum Helman Warehouse, 80 Greene St. (226-8770).

MAURIZIO PELLEGRIN—Recent assemblages of objects from popular culture; through 3/21. Shainman, 560 Broadway (966-3866).

JUDY PFAFF/URSULA VON RYDINGSVARD—A collaborative installation; through 3/21. The Cultural Space, 336 Canal St. (966-6988).

PETER PLAGENS—Recent abstract paintings and works on paper; 3/7–4/1. Hoffman, 429 W. Broadway (966-6676).

DENNIS POTTER—New works; through 3/14. Van Eck, 420 W. Broadway (219-0717).

TIM PRENTICE—Kinetic "whirligig" sculptures; through 3/7. Davidson, 415 W. Broadway (925-5300).

SUSAN RODGERS—Recent welded steel sculptures; through 3/10. Haller, 415 W. Broadway (219-2500).

KAREN ROTH—Paintings based on the textures and colors of disintegrating building facades; through 3/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

SALVATORE SCARPITTA—Works from the past year; through 3/28. Nosei, 100 Prince St. (431-9253).

PETER SCHUYFF—Recent drawings; through 3/7. Sperone Westwater, 121 Greene St. (431-3685).

SEAN SCULLY—Recent woodcuts, at Auchincloss, 558 Broadway (966-7753), through 3/11; paintings, drawings, and etchings, at Alexander Editions, 476 Broome St. (925-2070), through 4/11.

JOEL SHAPIRO—Sculpture from 1972–79; 3/7–4/11. Cooper, 149 Wooster St. (674-0766).

ARTHUR SIMMS—Sculptures that are a synthesis of Jamaican and American culture, constructed from wood, hemp, and found objects; through 3/21. Briet, 558 Broadway (334-0433).

HUNT SLONEM—Paintings of exotic birds in ambiguous exterior/interior space; through 3/7. Helander, 415 W. Broadway (966-9797).

REBECCA SMITH/PETER BELLAMY—Aluminum and plaster sculptures that evoke referential associations based on their size and shape/Photographs of artists from his book "The Artist Project, Portraits of the Real Art World/New York Artists"; 3/5–28. Ledis-Flam, 584 Broadway (925-2806).

HARRY STERNBERG—Etchings, lithographs, and serigraphs from the late 1920s to the late 1930s, and the artist's recently-completed project, "Sternberg: A Life in Woodcuts," an edition of prints and woodcuts; through 3/21. Teller, 568 Broadway (941-7335).

JONATHAN TALBOT—Small-scale collages with visual and literary references; through 3/38. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

AL TAYLOR—Recent sculptures and drawings that combine abstraction and scatological humor; 3/7–4/11. Nolan, 560 Broadway (925-6190).

MARY ANN UNGER—Large-scale figurative sculptures in Hydrocal over welded steel armatures; through 4/4. Klarfeld Perry, 472 Broome St. (941-0303).

THEODORE WADDELL—Paintings that incorporate images of the artist's life in Montana; through 3/21. Steinbaum, 132 Greene St. (431-4224).

MEGAN WILLIAMS—An installation and works on paper; 3/6–4/11. Lee, 588 Broadway (966-2676).

Other

FABIENNE ABRECHT/CORNELIA COTTIATI—Works on paper and canvas depicting images of Madonna/Works on paper that allude to science. Through 3/21. Swiss Institute, 35 W. 67th St. (496-1759).

MICHAEL ANDREWS/LINDSAY WALT—A survey of figure and landscape paintings by this British artist/A window installation. Through 3/14. Grey Gallery, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Sat. 11–5.

CHARLES BLUM—A memorial retrospective of paintings by this Magic Realist (1925–1991); 3/4–15. National Arts Club, 15 Gramercy Park South (475-3424), daily 1–6.

SANDY GELLIS—Ecological projects; through 3/14. The Gallery, 30 Bond St. (505-9668).

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; through 4/4. Lehman College, 250 Bedford Park Blvd. West, Bronx (960-8211).

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181). "The Treasures of the Last Emperor: Selections from the Palace Museum, Beijing"; through 3/7.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). Color prints by American artists, from 1890–1960; through 4/11.

KNOEDLER—19 E. 70th St. (794-0550). Works by Ferber, Gottlieb, Graves, Heizer, Motherwell, Stella, Walker; 3/4–19.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). "Women With a Concern," with works by Buchanan, Crowhurst, Meadow, Sheehan; mixed media-installation by Kabuya Bowens; through 3/28.

MUNROE—9 E. 84th St. (226-0040). Drawings by Amenoff, Bocanegra, Cauley, Dworkin, Kelly, Horvath, Nakagawa; through 3/21.

RALPH—43 E. 78th St. (288-5222). Drawings by Ackling, De Kooning, Chillida, Hesse, Pollock, Rotterdam, Walker, Wilmarth; through 3/7.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Marsh, Sloan, others; through 3/28.

STONE—48 E. 86th St. (988-6870). Fetish objects from primitive and contemporary cultures; 3/5–30.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Intimately-scaled sculpture by by Archipenko, Flannagan, Moore, Nadelman, Picasso, Saint Gaudens, Storrs, others; through 4/18.

57th Street Area

ACA—41 E. 57th St. (644-8300). Works on paper by Degas, Dove, Hopper, Levine, Marsh, Rivers, others; through 3/7.

ADLER—41 E. 57th St. (308-0511). Drawings, books, periodicals, and ceramics by Italian Futurists, in collaboration with Ex Libris, New York; through 4/5.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Chadwick, Chia, Moore, Paladino, Picasso, others; through 4/5.

ART

MARLBOROUGH—40 W. 57th St. (541-4900). Works on paper by Abakanowicz, Auerbach, Desiderio, Grooms, Katz, Oulton, Welliver, others; 3/4–28.

MIDTOWN PAYSON—745 Fifth Ave. (7858-1900). "The Midtown Flower Show," with paintings, sculpture, and photography by Bates, Davis, Fish, Hockney, Juarez, Katz, Kushner, Mapplethorpe, Norvell, Rosenquist, Zakanitch, others; through 3/7.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

ST. ETIENNE—24 W. 57th St. (245-6734). "Scandal, Outrage, and Censorship: Controversy in Modern Art," with works by Beckmann, Dix, Heartfield, Pechstein, Nolde, Schiele, Serrano, Wojnarowicz, others; through 3/7.

WASHBURN—41 E. 57th St. (753-0546). "Plane Truths," with works by Bolotowsky, Diller, Holtzman, Hyde, Mason, McLaughlin, Reinhardt, Stout; through 3/28.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "The Fetish of Knowledge," with works by Cohen, Graham, Piper, Spector, Silas, others; through 3/25.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ARTISTS SPACE—223 W. Broadway (226-3970). "Japan: Outside/Inside/Inbetween," with works between Alvarez and Colker, Callas, Goss, Hill, Steina and Vasulka, Velez, Viola; "Main Gallery: Jared Fitzgerald, Nickzad Nodjoumi, Gilda Pervin, Kendall Shaw"; "AIDS Forum: Robert Borda Paintings"; through 3/14.

ART IN GENERAL—79 Walker St. (219-0473). "Morphologic," with works by Bundarin, Fishman, Huang, Parlato, Rosewater, others; installations by Byard, Fernandez, Lababdie, Tomney, Wadsworth; 3/7–4/18.

AUCHINCLOSS—558 Broadway (966-7753). Abstract paintings by Haynes, Millei, Polke; through 3/11.

B4A—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "JFK: Myth and Denial," with works by Burson, Heilmann, Georges, Howard, Moskowitz, Rifka, Williams, others; through 3/3.

BEITZEL—102 Prince St. (219-2863). "Allusion," with works by Brodsky, Cheng, Garet, Green, Newman, Pijoan, Reice, Silver, Nazarewycz, Wiener; through 3/14.

BLONDIES—72 Thompson St. (431-8601), Tue.–Sat. 2–6. Works by Burns, Castlelove, Hoffman; through 3/14.

BURGIN—130 Prince St. (941-6435). Works by Graham, Levine, Welling; through 3/21.

COUPE DE GRACE—579 Broadway (431-5799). Works by women who use words or text in their work, including Holzer, Kruger, Rosen, others; through 3/21.

DONAHUE—560 Broadway (226-1111). "The Retangled Bank," with works by Anker, Chin, Connor, Cyphers, Joelson, Knowlton, Lin, Polke, Sheehan, Simons, Urban, Winter; through 3/21.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GRANARY BOOKS—568 Broadway (226-5462). Sculpture, video, and photographic books by Armstrong, Greenaway, Phillips, Snow, Velez, others; through 3/14.

HEARN—39 Wooster St. (941-7055). Works by Bernard, Lum, Wallace; through 3/21.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

KASMIN—580 Broadway (219-3219). Watercolors and drawings for a railway in Africa that was never built; through 3/31.

KATZEN—475 Broome St. (966-4469). Recent works by gallery artists; through 3/14.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works on paper by by Forg, Gonzalez-Torres, Kilimnik, Kippenberger, Nares, Oehlen, Prina, Wool; through 3/14.

PRETTO—142 Greene St. (431-3041). Paintings by Drasher, Martinelli, Simons; through 3/21.

RUBIN SPANGLE—395 W. Broadway (226-2161). Sculpture by Andre, Artschwager, Gober, Gonzalez-Torres, Horn, Judd, Shapiro, Therrien, Winsor, from 1967 to 1992; through 3/14.

SERMAS—19 Greene St. (431-5743). Abstract paintings by DiGiorgio, Hitch, Sermas, Stiglich; 3/7–4/4.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition: Part I," with abstract paintings and sculpture by Gibian, Hunt, Kurahara, Overstreet, Manning, Weld, others; through 3/14.

SNYDER—588 Broadway (941-6860). Geometric abstract paintings by Cavallo, Ferren, Holty, Meierhans, Rosenborg, Shaw, Von Wicht; through 3/21.

STAEMPFLI—415 W. Broadway (941-7100). "Metal and Stone," with works by Bauermeister, Corbero, Gatch, Kaish, Kubach-Wilmsen, Nagare, Robzen, Sekine; through 4/4.

STEP—66 Crosby St. (226-6516). Recent works by Cadena, Feid, Miller, Sauerborn; 3/5–4/2.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Darkness Visible," with works by Beyer, Burns, Coe, Panter, Pitt, Wailgum, Williams; through 4/1.

THORP—103 Prince St. (431-6880). Paintings by Doyle, Hawkins, Young; through 3/28.

303—89 Greene St. (966-5605). "One Leading to Another," a collaborative work-in-progress by Tiravanija and Zittel, Ruppersberg and Watson, Pensato and Gober, Oppenheim and Nadin, Reynolds; through 3/14.

TRENKMANN—189 Lafayette St. (274-8273). Works by Hamilton, Hardinger, Hitch; 3/10–4/4.

TRIBECA 148—148 Duane St. (219-9213), Thu.–Sun. 12–6. "Urban Alchemy," with works by Bastidas, Eustace, Jacobson, Mason, Palaia, Parker, others; through 3/7.

WALLS—156 Wooster St. (982-9800). Paintings on the theme of the four seasons by Abrons and Sharpe; works on paper from the series "Lexicon" by Rankin; 3/7–4/1.

WOOSTER GARDENS—40 Wooster St. (941-6210). "Healing," with works by Drozdik, Faust, Ireland, Moffet, Shaw, Gonzalez Torres, Warren, others; through 4/25.

Other

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

GREENWICH HOUSE POTTERY—16 Jones St. (242-4106). "A Vase for Flowers," with ceramic vase forms by Arbuckle, Bowes, Heroux, Ostrom, Woodman, others; 3/4–27.

80 WASHINGTON SQUARE EAST—New York University, 80 Washington Square East (998-5747). "16th Annual Small Works Exhibition," curated by Arnold Glimcher; through 3/13.

ILLUSTRATION—330 E. 11th St. (979-1014). "What's So Funny," with works by Bartalos, Greenblat, Neubecker, Panter, Seibold, Vellekoop, others; through 3/22.

P.S. 122—150 First Ave. (228-4249). "Body Evidence," with works by Altamura, Brown, Flynt, Golden, Schreck; through 3/22.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795)."Unprojected Habit," with works by Cathcart, Fantauzzi, Van Elslander; through 3/14.

PHOTOGRAPHY

ARMAND AGRESTI—Color and black-and-white photographs that depict what it was like to grow up in Queens during the 1950s and 1960s; through 3/14. Borden, 560 Broadway (431-0166).

BARBARA ALPER/SUSAN KAPROV—Photographs of the Gulf War interspersed with portraits of people taken over the past ten years/Compositions in which images of nature are superimposed over images of technology. Through 3/7. Neikrug, 224 E. 68th St. (288-7741), Fri. and Sat. 1–6.

EDOUARD DENIS BALDUS/SUZANNE OPTON—Salt prints from 1855–56 depicting the French rail line linking Boulogne and Paris and the 1856 floods at Lyon and Avignon/Photographs of the Oakland-Berkeley hills following the fire last October. Through 3/28. Lowinsky, 575 Broadway (226-5440).

BILL BARRETTE—Photographic constructions; through 3/14. Fiction/nonfiction, 21 Mercer St. (941-8611).

BAUM—588 Broadway (219-9854). "Voyeurism," with works by Brassai, Burroughs, Calle, Charlesworth, Cowin, Frailey, Goldin, Michals, Schlesinger, Weegee, others; through 3/14.

MANUEL ALVAREZ BRAVO/STEPHEN BRIGIDI—Platinum and palladium prints from 1930 to 1990/Photographs of the frescoes of angels on the walls of Pompeii with accompanying text by Robert Bly. Through 4/11. Witkin, 415 W. Broadway (925-5510).

LYNN BUTLER—Photographs of Sleepy Hollow taken on horseback and of Coney Island's boardwalk and amusement park; through 3/28. Nikon House, 620 Fifth Ave. (586-3909).

WILLIAM CHRISTENBERRY/VICTOR SCHRAGER—Photographs of buildings in Alabama and sculptures that are literal interpretations of buildings/Still-life compositions, portraits, and landscapes on platinum paper. Through 3/28. Pace/MacGill, 32 E. 57th St. (759-7999).

DAVID DORAN/JANET KERR—Photographs of landscapes in California and New Hampshire/Hand-colored photographs of the landscape near her home in the Dordogne Valley in France. Through 3/27. Camera Club of New York, 853 Broadway (260-7077), Mon.–Fri. 1–5.

ELLIOTT ERWITT—Black-and-white photographs from the 1950s and 1960s; through 3/7. Danziger, 415 W. Broadway (226-0056).

DONNA FERRATO—Photographs that investigate domestic violence in America; through 4/11. Aperture, 20 E. 23rd St. (505-5555).

FRENCH EMBASSY—972 Fifth Ave. (439-1400). "Through the Lenses of Three French Photographers," with works by Alberge, Frapier, Sadoun; 3/5–27.

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991), Mon.–Fri. 1–6. "Uncommon Images," with early photographs of medieval monuments; through 3/20.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900–1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; through 4/26.

RAY METZKER/WILLIAM EGGLESTON—Recent black-and-white landscapes taken in southern France during the autumn of 1989/Color photographs from 1967–72 that reveal the quirky and the ironic in the traditional southern landscape. Through 4/4. Miller, 138 Spring St. (226-1220).

HANS NAMUTH—A memorial exhibit of photographs; 3/7–28. Castelli, 578 Broadway (431-4279).

RICE—325 W. 11th St. (366-6660). "Spiritual Travels, Part II," with works by Goldsmith, Goertz, Jorgensen, Woodruff & Brown, Zucker; through 3/8.

HIROSHI SUGIMOTO—Seascapes all over the world photographed during the day and at night; through 3/7. Sonnabend, 420 W. Broadway (966-6160).

DEBORAH TURBEVILLE—Portraits of women in their environments in Guatemala and Mexico; through 3/7. Staley-Wise, 560 Broadway (966-6223).

NEIL WINOKUR—Cibachrome photographs of formal canine portraits; through 3/7. Toll, 146 Greene St. (431-1788).

JEFFREY A. WOLIN/ELISE MITCHELL SANFORD—Black-and-white photographs of people living in public housing in Bloomington, Indiana/Photographs of women over fifty years old portraying famous men and women. Through 3/7. Opsis, 561 Broadway (966-8881), Sat. 12–5.

BRIAN WOOD—Photographs with ink drawings on mylar that juxtapose images from science and nature; through 3/14. Lieberman & Saul, 155 Spring St. (431-

0747).

SHIKANOSUKE YAGAKI—Photographs of Kyoto from the 1930s; 3/5–4/25. Houk Friedman, 1094 Madison Ave. (628-5300).

PERFORMANCE

LA MAMA—74A E. 4th St. (254-6468). Through 3/8, Wed.–Sun. at 7:30: John Kelly in "Akin." $12–$15. 3/9 at 8: "Thomas Keith and Jane Young in "The Depression Show!" $12.

THE KITCHEN—512 W. 19th St. (255-5793). 3/4, 3/6, 3/8 at 8:30: Diamanda Galas in "Vena Cava." $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.' "

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection." 3/11–6/28: "The Cosmic Dancer: Shiva Nataraja."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Constructed Sculpture in Wood."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Thur., Sat. 10 a.m.–5, Fri. 10 a.m.–9, Sun. 12–5.$2, children $1. Through 6/30: "Glenview Mansion: Orientation Gallery and Touch Collection." Through 3/30: "Childhood Life: 1880–1910." Through 6/21: "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley." Through 5/3: "Urban Offerings: Recent Sculpture by Robert Taplin."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson. Through 4/30: "The Normandie Disaster."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 4/12: "Designing Utopia: The Art of William Morris and His Circle." Through 4/19: "Jacob Lawrence: The Early Decades, 1935–1950."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 3/10: "Santos de Palo: The Household Saints of Puerto Rico." 3/5–5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0581). Tue.–Sun. 11 a.m.–6. $3.50; students, seniors, and children $2.50. Through 5/10: "The Edge of Light: Rudie Berkhout, Sam Moree, Dan Schweitzer, and Doris Vila."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 3/29: "Lighting from the Sixties and Seventies." Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 3/23: "Frank Gehry: New Furniture Prototypes." Through 4/7: "The William S. Paley Collection." Through 5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 3/29: "Harvey Wang's New York."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 5/3: "The Print: The School of Paris and New York Post and Pop."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 3/12: "Hallowed Haunts: The Drawings and Watercolors of Charles Addams." Through 3/12: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 3/7: "Edna St. Vincent Millay." Through 5/2: "Recent Acquisitions: Photography." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor." Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. 3/8–4/5: "Sites of Intolerance," with works by Bender, Fend, Geimar, Gilliam, Karrenberg, Silverman, Owen; "The 1992 Studio Artists' Exhibition: Encounters with Diversity."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight." Through 4/12: "Sarah Charlesworth: Special Project." Through 4/12: "Focus on the Figure: Paintings by Henrietta Mantooth and Willy Lenski."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 3/15: "Variations on Themes: Recent Print Acquisitions." Through 4/19: "William Wegman." Through 5/10: "Terry Winters." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 4/18: "Alison Saar: Slow Boat." Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 3/18: "American Masters: Six Artists from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/6 at 10 a.m.: "French and Continental Furniture." On view from 2/29. 3/10 at 10 a.m. and 2: "United States Stamps & Covers." On view from 3/7.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 3/10 at 10 a.m.: "English & European Furniture, Decorative Arts, Oriental Works of Art, and Rugs." On view from 3/7.

DOYLE—175 E. 87th St. (427-2730). 3/4 at 10 a.m.: "Fine English & Continental Furniture, Decorations, and Paintings." On view from 2/29.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/5 at 10:15 a.m. and 2: "Arcade Furniture & Decorations." On view from 2/29.

SWANN—104 E. 25th St. (254-4710). 3/5 at 10:30 a.m.: "19th-Century Literature, Set & Bindings, Performing Arts, Children's Books." On view from 3/2.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 4

NEW YORK PHILHARMONIC, Andre Previn conductor; with cellist Heinrich Schiff, soprano June Anderson. Dvorak's Cello Concerto; Mahler's Symphony No. 4. Avery Fisher Hall at 8. $10–$50. Note (today only): Open rehearsal at 9:45 a.m.; $5.

NEW YORK CITY SYMPHONY, David Eaton conductor. Mozart's Missa brevis in D, K. 194; Mozart's Divertimento in D, K. 138. Also, Mitsukazu Sumaki conducts two Japanese choruses in works by Fukushima, Mamiya, Miyoshi, and Hagiwara. Carnegie Hall at 8. $19–$35.

GUARNERI QUARTET—Featuring violist Ida Kavafian. Arriaga's Quartet in A, No. 2; Rorem's String Quartet No. 3 (N.Y. debut); Dvorak's String Quintet in E-flat, Op. 97. Alice Tully Hall at 8. $25.

THOMAS BUCKNER, baritone. Brian Schober's *Troubadour Songs;* Annea Lockwood's *The Angle of Repose;* Jon Gibson's *Running Commentary;* Tom Hamilton's *Instrumental Music;* David Irving's *The Music Makers.* Merkin Concert Hall at 8. $10.

ADELAIDE HALL, vocalist. Cabaret. Weill Recital Hall at 8. $20.

KALICHSTEIN-ROBINSON-LAREDO TRIO—Bach's Sonata No. 6 in G for Violin and Keyboard; Debussy's Sonata for Cello and Piano; Beethoven's Trio No. 1 in D, "Ghost," Op. 70; Tchaikovsky's Trio in A Minor. 92nd Street Y at 8. $20.

ENDELLION STRING QUARTET—With clarinetist Daniel McKelway. Mozart's Clarinet Quintet, K. 581; Beethoven's Quartet No. 3 in C, Op. 59; Haydn's Quartet No. 2 in D, Op. 74. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $16.

VILLA-LOBOS ORCHESTRA, Alfred Heller conductor; with tenor Marc Heller, clarinetist Andrea Correll. Bach's "Brandenburg" Concerto No. 2; Mozart's Concerto in A for Clarinet; songs of Villa-Lobos; Mozart's Symphony No. 40 in G Minor. Church of the Heavenly Rest, Fifth Ave. and 90th St. (427-5103), at 8:45. $15.

ANDREW CYRILLE, drummer/**LINDSEY HORNER,** bassist. Cyrille performs Haitian jazz with guitarist-keyboardist Alix "Tit" Pascal and bassist Fred Hopkins. Horner performs original works with trumpeter Herb Robertson and percussionist Grisha Alexiev. The Alternative Museum, 594 Broadway, Room 402 (966-4444), at 8. $8.

NEW XAVIER CUGAT ORCHESTRA, Ada Cavallo conductor. Latin dance music. Whitman Hall, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900), at 2. $10.

Thursday, March 5

SHIRLEY VERRETT, soprano; with pianist Warren George Wilson. Works by Handel, Strauss, Nin; Schumann's *Frauenlibe und Leben,* Op. 42; Beethoven's *Ah, Perfido!,* Op. 42. Carnegie Hall at 8. $12–$45.

NEW YORK PHILHARMONIC—See 3/4.

MALCOLM BILSON and **ROBERT LEVIN,** pianists; with the Orchestra of the Old Fairfield Academy, Thomas Crawford conductor. All-Mozart program (played on period instruments): Piano Sonata in C (four hands), K. 19d; Sonata for Piano; Piano Concerto No. 2 in B-flat, K. 39; Piano Sonata in F (four hands), K. 497; Piano Concerto No. 4 in G, K. 41. Alice Tully Hall at 8. $22.

BOSTON CAMERATA, Joel Cohen conductor. Traditional and contemporary folk and art songs of Europe and North America. Merkin Concert Hall at 8. $20.

ADELAIDE HALL—See 3/4.

MUSICIANS FROM MARLBORO—Violinists Chee-Yun and Hiroko Yajima, violists Misha Amory and Daniel Foster, cellists Jean-Guihen Queyras and Wilhelmina Smith, pianist Igor Ardasev. Beethoven's String Quintet in C, Op. 29; Dvorak's Piano Quartet in E-flat, Op. 87; Brahms's String Sextet in G, Op. 36. Metropolitan Museum at 8. $15.

MUSIC MOBILE, Bruno Ferrandis conductor. Works of Tristan Murail, Pablo Ortiz, Davidovsky, Eric Moe, Boulez. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $12.

BILLY TAYLOR, pianist; with trumpeter Jon Faddis, clarinetist Buddy DeFranco, saxophonist Frank Wess, bassist Victor Gaskin, drummer Bobby Thomas. Jazz. Pace Downtown Theatre, 3 Spruce St. (346-1715), at 8. $12.

PARNASSUS—N.Y. premieres by Dutilleux, Davidovsky, Gandolfi, Kurtag; Honneger's Sonatine for Cello and Piano. Ethical Culture Society Auditorium, 2 W. 64th St. (864-4197), at 8. $10.

BARGEMUSIC—Violinists Theodore Arm and Ik-Hwan Bae, cellist Christopher Costanza, violist Toby Hoffman. Haydn's String Quartet No. 5 in D, Op. 76; Janacek's String Quartet No. 2, "Intimate Pages"; Beethoven's String Quartet No. 16 in F, Op. 135. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 6

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Bartok's *Contrasts* for Clarinet, Violin, and Piano; Schumann's *Trio in G Minor for Piano, Violin, and Cello,* Op. 110; Mozart's Divertimento in D for Two Horns and Strings, K. 334. Alice Tully Hall at 8. $24.

NEW YORK PHILHARMONIC—See 3/4. Today at 2. Pre-concert lecture at 11 a.m.; $10.

GLADYS KNIGHT, vocalist. Rhythm and blues. The Paramount at 8. $32.50, $37.50.

BULGARIAN STATE FEMALE VOCAL CHOIR—Traditional folk songs. Avery Fisher Hall at 8. $13–$25.

BILL DAUGHERTY, vocalist/**ROBIN FIELD,** vocalist-pianist. Cabaret. Weill Recital Hall at 8. $20.

PAULA ROBISON, flutist; with harpsichordist Kenneth Cooper, others. Vivaldi's Concerto in A for Two Flutes; Vivaldi's *The Four Seasons;* Seixas's Concerto in A for Harpsichord and Strings. Sackler Wing, Metropolitan Museum, at 7. $30.

NEW YORK CHAMBER ENSEMBLE—Featuring clarinetist Alan R. Kay. Diemer's Sextet; Swanson's *Night Music;* Edward Knight's Concerto for Clarinet (world premiere); Harrison's Suite for Violin, Piano, and Small Orchestra; Rochberg's Octet. Gould Hall, 55 E. 59th St. (870-2439), at 8. $15.

DIEDRE MURRAY, cellist/**FRED HOPKINS,** bassist; with vocalist Andy Bey, guitarist Elliot Sharp, others. Jazz. Miller Theatre. Broadway and 116th St. (854-7799), at 8. $12.

NISIM NISIMOV ENSEMBLE—Azerbaijani music. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

MARK SALMAN, pianist. Beethoven's Sonata in A-flat, Op. 26; Alkan's Symphony, Op. 39; Liszt's *Harmonies Poetiques et Religieuses;* others. Fifth Avenue Presbyterian Church, 7 W. 55th St. (721-1289), at 7. $10.

Saturday, March 7

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; featuring soprano Jayne West and bass Kevin McMillan. Brahms's *Ein Deutsches Requiem.* Carnegie Hall at 8. $12–$40.

NEW YORK PHILHARMONIC—See 3/4. Pre-concert Mozart recital at 7; free for ticketholders.

UNIVERSITY OF SOUTH CAROLINA CHAMBER ORCHESTRA AND CONCERT CHOIR, Donald Portnoy and Larry Wyatt conductors; with violinist David Kim, soprano Laury Christie, mezzo-soprano Evelyn McGarrity, tenor David Quackenbush, bass Richard Conant. All-Mozart program: Missa brevis in F, "Little Credo," K. 192; Symphony No. 13 in F, K. 112; Church Sonata in F, K. 224; "Tantum Ergo," K. 142; Violin Concerto No. 4 in D, K. 218; Symphony No. 29 in A, K. 201. Alice Tully Hall at 8. $10–$15.

"A GREAT NIGHT FOR THE IRISH"—Vocalists Frank Patterson, Brendan Grace, the Cassidys, Eily O'Grady; Little Gaelic Singers and Harpists of New York; the Hibernian Singers; others. Radio City Music Hall at 8. $17.50–$27.50.

AMSTERDAM SCHOENBERG ENSEMBLE, Reinbert de Leeuw conductor; with soprano Rosemary Hardy, vocalist Barbara Sukowa. Debussy's *Prelude a l'Apres-Midi d'un Faune;* Berg's *Altenberg Songs;* Busoni's *Berceuse Elegiaque;* Zemlinsky's *Maeterlinck Songs;* Schoenberg's *Pierrot Lunaire,* Op. 21. Merkin Concert Hall at 8. $15.

ARCHIVIO GENERALE ITALIANO DELLE FONTI MUSICALI—Guitarists Carlo Barone, Mario Bricca, Anthony Glise, Claudio Maccari, Umberto Neri, and Francesco Taranto perform Italian music of the nineteenth century on period instruments. Weill Recital Hall at 8:30. $12.

ARIADNE DASKALAKIS, violinist. Weill Recital Hall at 5:30. $10.

TAMIKO IMAZATO, mezzo-soprano; with pianist Teiko Hasegawa. Weill Recital Hall at 2:30. $15.

NEW YORK CHAMBER SYMPHONY OF THE 92nd ST. Y, Mark Elder conductor; featuring pianist Alexis Weissenberg. Tippett's Concerto for Double String Orchestra; Chopin's Piano Concerto No. 1 in E Minor, Op. 11; Mozart's Serenade in D, "Posthorn," K. 320. 92nd Street Y at 8. $25, $30.

COSMOPOLITAN SYMPHONY ORCHESTRA, Michael Morgan conductor; featuring pianist Sandra Rivers. Kay's *A Short Overture;* Beethoven's Piano Concerto No. 3 in C Minor, Op. 37; Brahms's Symphony No. 3 in F, Op. 90. Town Hall at 2. $5.

PAULA ROBISON—See 3/6. Sold out.

JEAN REDPATH, vocalist; with fiddler Alasdair Fraser, cellist Abby Newton, pianist Jacqueline Schwab. Scottish folk music. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $15.

PATAKIN, Louis Bauzo conductor. Afro-Cuban music and dance. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

ST. GEORGE'S CHAPEL CHORALE, Kenneth Dake conductor. Works of Byrd, Dvorak, Carter, Gershwin. National Arts Club, 15 Gramercy Park South (533-1392), at 8:30. $60, $100; benefit (includes pre-concert buffet and post-concert champagne reception).

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor. Easter music by Byrd, Weelkes, Gibbons, Mozart, Poulenc, others. Saint Peter's Church, Lexington Ave. and 54th St. (914-763-3453), at 8. $10.

GUARNERI STRING QUARTET—Arriaga's String Quartet No. 2 in A; Rorem's String Quartet No. 3; Tchaikovsky's String Quartet in D, Op. 11. Washington Irving High School, Irving Place and 16th St. (586-4680), at 8. $3.50.

MICHAEL ROGERS, pianist. Chopin's Waltzes, Op. 34; Chopin's Sonata No. 3 in B Minor; Schubert's *Phantasie* in C; three paraphrases on Verdi operas by Liszt. Gershwin Theater, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900), at 8. $10, $15.

Sunday, March 8

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; featuring pianist Ursula Oppens. Premieres of: Mackey's *Tilt;* Wilson's *Sinfonia;* Wolfe's *Window's of Vulnerability;* Thorne's Piano Concerto No. 3. Carnegie Hall at 3. $9-$40.

BRANDENBURG ENSEMBLE—Featuring pianist Reiko Aizawa and clarinetist Richard Stoltzman. All-Mozart program: Two Marches in D, K. 335; Piano Concerto in B-flat, K. 595; Clarinet Concerto in A, K. 622. Avery Fisher Hall at 3. $13-$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 3/6. Today at 5.

"CLASSICALLY CABARET"—Vocalist Carol Skarimbas and pianist Martin Katz perform works of Sondheim, Berlin, Copland, Poulenc, others. Merkin Concert Hall at 8. $20; benefit for Equity Fights AIDS.

"NEW SOUNDS"—Electronic musician Morton Subotnick, vocalist Joan LaBarbara. Computer-assisted music. Merkin Concert Hall at 3. $15.

SCOTT BRUBAKER, hornist; with pianist Ron Levy and tenor Gregory Mercer. Works by Rontgen, Schubert, David Sampson, Britten, Ravel/Brubaker, Eric Ewazen. Weill Recital Hall at 2. $15.

RAIMUNDAS KATILIUS, violinist (N.Y. debut); with pianist Larisa Lopkova (N.Y. debut). Premieres of works by Ramey, Andrejovas, Balakauskas. Also, works by Bartok, Dorfman, First, Ravel. Weill Recital Hall at 5:30. $15.

NEW YORK CHAMBER SYMPHONY OF THE 92nd ST. Y—See 3/7. Today at 3.

MEYER KUPFERMAN CONCERT—Four pianists perform works by the composer, including *Little Sonata; Sonata on Jazz Elements;* others. Miller Theatre, Broadway and 116th St. (854-7799), at 3. $12.

I FIORI MUSICALI—Works by F. Mendelssohn, C. Schumann, L. Boulanger, others. Grace and St. Paul's Church, 123 W. 71st St. (645-1750), at 7. $10.

TADEUSZ KERNER, pianist. Works by Chopin, Albeniz, Gershwin. Consulate General of Poland, Madison Ave. and 37th St. (289-4496), at 3. $15; includes post-concert reception.

ACAFIST—The male chamber choir performs Russian choral music. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. $10.

TURNPIKE CAMERATA—Premieres of Edward Harsh's *According to Passion* and Lisa Bielawa's *Tag!;* others. Christ and St. Stephen's Church, 120 W. 69th St. (736-0275), at 3. $10.

CORNERSTONE CHORALE, Patrick Gardner conductor. Bach's Cantata No. 161; Brahms's *Nanie,* Op. 82; a work by Beethoven. Our Saviour's Atonement Lutheran Church, 178 Bennett Ave. (923-5757), at 3. $7.

SUZANNE GILCHREST, flutist/**MICHAEL SKELLY,** pianist. Works of Bach, Donizetti, others. Church of St. Luke in the Fields, 487 Hudson St. (924-0562), at 4. $8.

AMY RUBIN ENSEMBLE—Jazz. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $8.

ANNETTE CELINE, soprano; with pianist Hugh Kronrot. Works by Vivaldi, Cherubini, Mendelssohn. Nicholas Roerich Museum, Riverside Drive and W. 107th St. (864-7752), at 5. Free.

THOMAS HAMPSON, baritone. Music of Copland. Aaron Copland School of Music, Queens College, 65-30 Kissena Boulevard, Flushing (718-670-4170), at 2. $14, $16.

BARGEMUSIC—See 3/5. Today at 4. $18.

Monday, March 9

CINCINATTI SYMPHONY ORCHESTRA, Jesus Lopez-Cobos; featuring cellist Lynn Harrell. Leon's *Carabali* (N.Y. premiere); Lutoslawski's Concerto for Cello and Orchestra; Tchaikovsky's Symphony No. 4 in F Minor, Op. 36. Carnegie Hall at 8. $12-$45.

JUPITER SYMPHONY, Jens Nygaard conductor; featuring pianists Andrew Cooperstock and Richard Dowling. Mozart's Concerto for Two Pianos, K. 365; Lawrence Widdoes's *Binnewater Station* (world premiere); Saint-Saens's *Carnival of the Animals,* with narrator Martin Bookspan. Alice Tully Hall at 8. $10-$20.

SAMUEL RAMEY, bass/**JULIE WILSON,** vocalist. Benefit for the Madison Square Boys and Girls Club. Weill Recital Hall at 8. $175.

ALEXANDER STRING QUARTET—With pianist James Tocco. Arthur Weisberg's Quintet for Piano and Strings, Schumann's Piano Quintet in E-flat, Op. 44; Perrin's String Quartet (U.S. premiere); Honegger's String Quartet No. 2. Merkin Concert Hall at 8. $15.

Tuesday, March 10

PHILADELPHIA ORCHESTRA, Wolfgang Sawallisch conductor; featuring pianist Evgeny Kissin. Perle's *Dance Fantasy;* Mozart's Piano Concerto No. 27; Shostakovich's Piano Concerto No. 1; Hindemith's *Mathis del Maler* Symphony. Carnegie Hall at 8. $24-$48.

NEW YORK PHILHARMONIC—See 3/4. Tonight at 7:30.

ZUZANA RUZICKOVA, harpsichordist/**JOSEF SUK,** violinist. Kalabis's Sonata for Violin and Harpsichord, Op. 28; Bach's Sonata in A, BWV 1050 and Sonata in G, BWV 1019; Handel's Sonata in D; Mozart's Sonata in D, K. 7. Merkin Concert Hall at 2. $8.

NEW YORK UNIVERSITY CHAMBER MUSIC SOCIETY—Music of Israeli composers. Merkin Concert Hall at 8. $12.

MARK MOLITERNO, baritone; with pianist Richard Pearson Thomas. Weill Recital Hall at 8. $10.

JACQUELYN HELIN, pianist. N.Y. premiere by Yehudi Wyner; works by Copland, Ravel, Chopin, Bach, Harris, Schumann. 92nd St. Y at 8. $12.50.

RUSSELL SHERMAN, pianist. Mozart's Fantasy, K. 396; Debussy's Preludes, Book II; Sessions's Sonata No. 1; Liszt's *Reminiscences de Don Juan.* Miller Theatre, Broadway and 116th St. (854-7799), at 8. $15.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.-Thur. $19-$125; Fri., Sat. $20-$125. 3/2 at 7 (note time): Verdi's *Don Carlo,* Levine conducting; Millo, Zajick, Sylvester, Nucci, Rootering, Koptchak. 3/3 at 7:30 (note time): Wagner's *Tannhauser,* Perick conducting; Sweet, W. Meier, Goldberg, Schmidt, Rootering. 3/4 at 8: Verdi's *Rigoletto,* Santi conducting; Swenson, Leech, Nucci, White, Held. 3/5 at 7 (note time): *Don Carlo;* same as 3/2 except Chernov for Nucci and Ramey for Rootering. 3/6 at 8: First performance of Mozart's *Le Nozze di Figaro;* production by Jean-Pierre Ponnelle, sets and costumes designed by Ponnelle, lighting designed by Gil Wechsler, stage direction by Lesley Koenig; Levine conducting; Te Kanawa, Upshaw, Von Stade, Hampson, Furlanetto, Christin. 3/7 at 1:30: *Rigoletto;* same as 3/4. 3/7 at 8: Rossini's *Il Barbiere di Siviglia,* Weikert conducting; Mills, Michele Farruggia (debut), Oswald, Capecchi, Ramey. 3/9 at 8: Verdi's *Rigoletto,* Santi conducting; Mims, Ichihara, Lormi, Kelly, Courtney. 3/10 at 8: *Le Nozze di Figaro;* same as 3/6.

Amato Opera

AMATO OPERA THEATRE—3/7-4/5. Anthony Amato, artistic director. Verdi's *La Forza del Destino.* 3/7 at 7:30; 3/8 at 2:30. 319 Bowery (228-8200). $15.

Other

AMERICAN MUSIC THEATER FESTIVAL—*Tania* by Anthony Davis and Michael John LaChiusa. A work-in-progress, based on the Patricia Hearst story. Church of St. Ann, Clinton and Montague Sts. (718-858-2424). 3/6-3/7 at 8; 3/8 at 3. $13, $15.

HENRY STREET SETTLEMENT MUSIC SCHOOL—Verdi's *Macbeth.* Harry Dejur Henry Street Playhouse, 466 Grand St. (598-0400). 3/7 at 7; 3/8 at 3. $10.

REGINA OPERA COMPANY—Mozart's *Cosi Fan Tutte,* Alejandro Guzman conducting. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 3/7 at 8; 3/8 at 4. $10.

COMPILED BY SARAH GLEACHER

DANCE

Feld Ballets/NY

JOYCE THEATER—Through 3/22. Tickets: $28. 3/3 at 8: *Ah Scarlatti; Clave; To the Naked Eye; Endsong.* 3/4 at 8: *Contra Pose; Savage Glance; Wolfgang Strategies.* 3/5 at 8: *Ah Scarlatti; Fauna; Clave; Endsong.* 3/6 at 8: *Common Ground; Savage Glance; Wolfgang Strategies.* 3/7 at 8: *Ion; Evoe; Love Song Waltzes; The Jig is Up.* 3/8 at 2: *Ah Scarlatti; Kore; To the Naked Eye; Common Ground.* 3/8 at 7:30: *Ion; Fauna; Savage Glance; Wolfgang Strategies.* 3/10 at 8: *Ah Scarlatti; Savage Glance; Wolfgang Strategies.*

Dance Theater Workshop

JOYCE THEATER—The Mark Morris Dance Group, Garth Fagan Dance, LadyGourd Sangoma, and the Doug Elkins Dance Company perform in a benefit for DTW; with music by Lenny Pickett. 3/9 at 7:30. $50 for performance only; $175 includes post-concert reception at Barneys New York, with music of the Bill McClelland Quartet (691-4823).

Other

AMIEL MALALE DANCE—Malale's *Like an Abandoned Dream.* Dia Foundation, 155 Mercer St. (385-0774). 3/5-3/6 at 8:30. $10.

"BALLET BUILDERS"—Works by seven young choreographers. Marymount Manhattan Theatre, 221 E. 71st St. (924-0077). 3/5-3/6 at 8; 3/7 at 2 and 8. $15.

DOUG ELKINS DANCE COMPANY—Elkins's *Translucent Illustrations of Idiot People.* Dance Theater Workshop, 219 W. 19th St. (924-0077). 3/4-3/7 at 8; 3/8 at 3. $12.

GAIL CONRAD—*Walk Around the Block (An Urban Riff),* an evening-length piece for eight tap dancers and accordion player. Theater for the New City, First Ave. and 10th St. (254-1109). 3/5-3/8 at 8. $5.

KEVIN WYNN COLLECTION—Premieres of *Hallucinating with Andy; Ten Suggestions/From a Rifle to a Prayer; De Toi a Moi.* Riverside Church Theater, Riverside Drive and 122nd St. (222-5900). 3/6-3/8 at 8. $10.

MARK DEGUARMO AND DANCERS—*Danceplay of the Red Skirts;* N.Y. premiere of *Attachments;* premiere of *River of January;* others. St. Mark's Church, Second Ave. and 10th St. (529-2318). 3/5-3/8 at 8. $10.

SARA RUDNER—Eight solos by the choreographer. University Settlement, 184 Eldridge St. (674-9120). 3/6-3/7 at 8; 3/8 at 3. $10.

COMPILED BY SARAH GLEACHER

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	***Come as you are***

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Annual lobster D festival, through 3/13. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GARIBALDI—7 Washington Place (260-3066). Casual. Italian. Spcls: spaghettini tutto mare, pollo Argentina, zuppa di pesce al peperoncino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLA MOSCONI —69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I–M)** **AE, DC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MARIO'S SEAFOOD—7 E. 30th St. (532-7787). Casual. Northern Italian seafood. Spcls: snapper Mediterranean style, veal masala, broiled salmon. Res. nec. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–midnight. Private parties for 65–70. **(M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BENVENUTI—162 W. 36th St. (736-0178). Casual. Northern Italian. Spcls: pasta with seafood sauce, veal chop capreciozo, snapper mariciaro. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10. Private parties for 90. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEZ JOSEPHINE—414 W. 42nd St. (594-1925). Casual. French-continental. Spcls: lobster cassoulet, boudin noir with french fries, chicken Alvara. Res. nec. D only Mon.–Sat. 5–midnight. Ent. Mon.–Sat. Private parties for 20. Closed Sun. **(M)** **AE, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, TM, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpartick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JOYCE'S—948 Second Ave., bet. 50th–51st St. (759-6780; -6781). Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon rissotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M–E)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, to-

Isn't it
convenient
that you
don't have
to travel
to the
Veneto region
of Italy
to sample its
famous cuisine.

Only at
Arqua.

ARQUA

281 Church Street
New York, New York
(212) 334-1888

Where we
accept only
one card.

AMERICAN EXPRESS
3712
C. F. FROST

DON'T LEAVE HOME WITHOUT IT.®

AMERICAN EXPRESS

©1992 American Express Travel Related Services Company, Inc.

matoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SIAM INN TOO—854 Eighth Ave., bet. 51st–52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Fri. 5–11:30, Sat. 4–11:45, Sun. 4–11. **(I–M)** **AE, CB, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinière on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). ***Edwardian Room:*** *Formal. Continental. Res. nec.* B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, *Sun. to 11.* **(E)** ***Trader Vic's:*** *Casual. Light menu* Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, *menudo, moles. Res. nec. D daily 5–midnight.* **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

VEGETARIAN HEAVEN—304 W. 58th St. (956-4678). Casual. Chinese-Japanese-vegetarian. Spcls: steamed dumpling, vegetable rice noodles, vege squid sauteed with hot spicy sauce. Res. sug. L and D daily 11 a.m.–10:30. **V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **142 W. 44th St.** (354-4444). **(I–M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. *sug. D daily 5:30–midnight. Complete D. Pianist* nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a *light tomato sauce; 20 oz. Florentine steak cooked on* woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily *noon–3. D daily 6–10:45. Private parties 16–20.* **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Wed. 4–11, Thu.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10:45. Private parties for 30–80. Closed Sun. **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp rissoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, TM, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

FIORENTINO'S—313 Avenue U, bet. West St. and McDonald Ave. (718-372-1445). Casual. Italian. Spcls: linguini frutta di mare, veal rollatini mushroom marsala, lobster fra diavolo. No res. L and D Mon.–Thu. noon–10:15, Fri. to 11:15, Sat. to midnight, Sun. 1–10. Ent. Sat. **(I–M)** **AE.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

SHORT RIBS—9101 Third Ave. (718-745-0614). Casual. American. Spcls: baby back ribs, chicken seafood jambalaya, blackened Cajun fish. No res. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 4–midnight. Private parties for 75. Ent. Mon.–Wed., Fri.–Sat. **(M)** **AE, DC, MC, TM, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat. from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

MING GARDEN—200 Garden City Plaza, Garden City (516 248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.–Sat. noon–3. D daily 3–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

WOMEN'S HISTORY MONTH—The Small Press Center, 20 W. 44th St., hosts the following: **Daniela Gioseffi,** poet and novelist. On 3/5 at 7; Writer **Arlene Raven,** talks about her work, and poet **Bertha Rogers** reads. On 3/10 at 1; and from 3/2–31, **NewSage Press** presents a special exhibit. Hours: Mon.–Thurs., 9 a.m.–7, and Fri., 9–5. Call for more information (764-7021). . . .**The Museum of the City of New York,** Fifth Ave. at 103rd St., presents **Thread and Needle: The Lady's Steadfast Companion,** on 3/8 at 2. $4 (534-1672). . . .**The Harlem YWCA,** 154 W. 127th St., presents the premiere of Suite/Sweet Love Productions' **Variations on a Theme: Color Me Woman** on 3/8 at 4. $7; reserve (735-9764).

SHOWS AND FAIRS—The Eighth International Cat Show is 3/6–8 at Madison Square Garden, Seventh Ave. between 31st and 33rd Sts. Hours: Fri., 3–9, and Sat. and Sun., 9 a.m.–6. $6–$15 (465-MSG1). . . .**Artexpo** returns to the Jacob Javits Convention Ctr., at Eleventh Ave. from 34th to 39th Sts., on 3/7–9. Hours: Sat., 11 a.m.–7; Sun., noon–7; and Mon., 10 a.m.–2. Public admission $12 (216-3615).

BENEFITS—The Starlight Foundation of New York hosts its **Seventh Annual Fundraising Gala** on 3/9 at the Marriot Marquis, at Broadway between 45th and 46th Sts. Cocktails begin at 6. $350–$500; reserve (268-1545). . . .**P.S. 41** holds its **Annual Art Auction** on 3/4 to benefit the school's student art and enrichment programs. At the Art Director's Club, 250 Park Ave. S. at 20th St. Silent auction starts at 6; live auction begins at 8. $5 (474-5828). . . .**The Madison Square Boys and Girls Club Fundraising Gala** is 3/9, with a "Musical Desserts" benefit. At Weill Recital Hall at Carnegie Hall, Seventh Ave. and 57th St. $175; reserve (532-0858). . . .**The Washington Square Opera** presents excerpts from Francis Poulenc's **Dialogues of the Carmelites,** featuring readings from the life of Jean Donovan, and performed in memory of priests and nuns murdered in El Salvador. Benefits schools in El Salvador. Gala performance 3/7 at 8. $35; reserve (279-4200).

PERFORMANCES—World-champion ice skaters, **Brian Boitano** and **Katrina Witt,** skate in a new production, **Chrysler Skating '92.** On 3/6 at 8 at Madison Square Garden, Seventh Ave. between 31st and 33rd Sts. $25.50–$37.50; reserve (465-MSG1). . . .**Bunraku,** the national puppet theater of Japan, presents **The Love Suicides at Sonezaki.** At City Center, 131 W. 55th St. Runs 3/10–14; call for times. $25–$40; reserve (581-7907).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents **Doris Grumbach** (*The Magician's Girl* and *The Ladies and Chamber Music*) and **Joseph Caldwell** (*In Such Dark Places* and *The Deer at the River*). On 3/9 at 8. $8 (415-5440). . . .**The Poetry Project,** St.Mark's Church at Second Ave. and 10th St., presents crime novelist **Elmore Leonard** on 3/4 at 8, **Roy Derien & Amanda Pollock** perform their folk music on 3/6 at 10:30, and writer and performer **Diane Torr** and performance artist **Sally Greenhouse** present their work 3/9 at 8. $5 (674-0910). . . .**The Manhattan Theatre Club at City Center,** 131 W. 55th St., presents a special reading of short plays and sketches by **Joyce Carol Oates.** Readers include **Olympia Dukakis, Barnard Hughes,** and **Kathryn Walker.** On 3/9 at 8. $8 (645-0905). . . .**La MaMa La Galleria,** 6 E. 1st St., presents **Claudia Menza** and **Deborah Thomas** on 3/6 at 8 and *Women Under Glass,* written and performed by **Lorca Peress,** on 3/7 at 8. Contributions accepted (505-2476). . . .**The New York Public Library** presents **Ishmael Reed** speaking on **The Ocean of American Literature: Our Multicultural Heritage** on 3/4 and **Hilton Kramer,** editor of *The New Criterion* and art critic of the *New York Observer,* speaks on **The Art and Craft of Criticism** on 3/10. Both at 6 in the Celeste Bartos Forum, Fifth Ave. and 42nd St. $5 (930-0571). . . .**Stanley Eugene Tannen's Free Theatre Project** presents **Rosemary Harris** performing selections from some of her favorite writers and poets. On 3/9 at 12:30. At the Fifth Avenue Presbyterian Church, Fifth Ave. at 55th St. Free (874-5935). . . .**The Academy of American Poets** presents the following: **Questions of Identity: Asian American Writing,** featuring David Mura and Garrett Kaoru Hongo, in a panel discussion moderated by Shirley Hune, on 3/4 at 6:30. At the Asia Society, 725 Park Ave. at 70th St. (free); **David Mura** reads on 3/5 at 7 at the New York Public Library, Chatham Sq. Regional Branch, 33 E. Broadway (free); and **Poets of Alaska: A Reading & Discussion,** with Christianne Balk, John Haines, and John Morgan, on 3/10 at 7. At the French Institute/Alliance Francaise, Florence Gould Hall, 55 E. 59th St. ($5). Call for more information (427-5665). . . .**PEN American Center** presents **The Big Chill,** a panel discussion on "Silencing the Left, Silencing the Right—The State of the First Amendment 1991–1992," on 3/5 at 8. At Tishman Auditorium, Vanderbilt Hall, NYU Law School, 40 Washington Sq. S. Free (334-1660). . . .**The Brown University Club in New York** celebrates **100 Years of Women at Brown: Abortion and Reproductive Freedom Forum** on 3/9, 7:30–9. At the Century Club, 7 W. 43rd St. $8 (661-1210). . . .**Poetry Society of America,** 15 Gramercy Park, presents a **Tribute to Parnassus Magazine,** on 3/10 at 7. $8 (254-9628). . . .**The Writer's Voice** presents **Before Columbus: Redefining Mainstream American Literature** on 3/5 at 8. Features writers Michael Algarin, Jayne Cortez, and Maurice Kenny. At 160 Central Park W. $8 (875-4123).

TOURS

RADICAL WALKING TOUR—Greenwich Village I. 3/14 at 1: An anarchist tour led by radical historian Bruce Kayton, N.Y. Marxist School. Meet at the Washington Square Arch. $6 (718-492-0069).

SHOE LEATHER WALKING TOURS—3/7, 21 at 1, **A Literary and Historic Walking Tour of Gramercy Park.** Call for reservations and meeting place. $10 (679-7786).

URBAN EXPLORATIONS—3/7 from noon to 3, **Foods of Chinatown.** Meander through the open markets, visiting a Chinese pharmacy, an herbal tea shop, and an Asian supermarket . . . 3/8 from noon to 3, **Chinatown.** A look at the architecture and history of this bustling Chinese-American community.

BEST PLACES TO KISS IN NEW YORK CITY—3/7 at noon, a two-hour tour of Midtown's most romantic spots. Call the Events Specialty Exchange for meeting place and reservation. $7 (518-4059).

CITYWALKS—Tours with John Wilson. 3/7 at 1, **Greenwich Village North of Washington Square Park.** Meet at the southeast corner of Fifth Ave. and 8th St. . . . 3/8 at 1, **Historic New York: City Hall to the Battery.** Meet on the eastside of Broadway at Murray St. by City Hall. $12; reserve (989-2456).

BIG ONION WALKING TOURS—3/8 at 1, **Irish New York:** A walking tour through the former Little Ireland district of Lower Manhattan. Sites include St. Patrick's Cathedral, Al Smith's birthplace, and the former site of Tammany Hall. . . .3/8 at noon, **Chinatown:** Visit a Buddhist Temple, the Chinese Museum, and other sites of the nation's largest Asian enclave. $9; reserve (439-1090).

ADVENTURE ON A SHOESTRING—3/7 at 3, **SoHo**. . . .3/8 at 2, **Historic Brooklyn Heights.** $5; reserve (265-2663).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 3/8 from 11 a.m. to 3:30, **Jewish Williamsburg,** $25 . . . 3/8 from 1 to 4, **The Chelsea Hotel,** $30.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 3/7, 14, 21, 28 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 3/14, 22 at 2: **Death Scenes of the Rich and Famous;** meet at 13 W. 54th. St., to see where some of New York's most gruesome murders have taken place. . . .3/8, 21, 29 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .3/7, 14, 21, 28 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .3/15, 29 at 2: **Ghosts of Greenwich;** meet at the Washington Sq. Arch for a daylight ghost hunt of the Village. . . .3/22 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .3/8, 28 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . .3/7, 15, 21 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .3/7, 8, 14 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history.

CENTRAL PARK—Walks and Talks. 3/8 at 2, "Bark in the Park." Meet at 100th St. and Central Park W. and learn how to identify trees without foliage by examining twigs, buds, and bark.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—3/7 from 1 to 3:30: **Staying on Track: Coney Island Subway Yards.** Meet in front of Lincoln Savings Bank at W. 2nd St. and Ave. X. Each tour, $6; over 65 or under 12, $3 (718-788-8549).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 3/7, Croton Aqueduct, Westchester. 3/8, Alley Pond Marsh, Queens.

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 3/5 at 7:30 vs. LA Clippers. 3/7 at 7:30 vs. Charlotte. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. Next home game: 3/17 at 7:30 vs. Chicago.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 3/4 at 7:30 vs. New Jersey. 3/9 at 7:30 vs. Washington. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 3/10 at 7:35 vs. Philadelphia. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$24. Next home game: 3/19 at 7:35 vs. Edmonton.

STEPS—Al Gordon Five Miler, 3/8 at 10 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

92ND STREET Y—Book Illustrators Exhibit. See the original works of James Warhola, "Jack and the Beanstalk," Trina Schart Hyman, "Little Red Riding Hood," and others presented by gallery owner Henry Feiwel. Reception 3/10 from 5 to 7. Milton Weill Art Gallery, 1395 Lexington Ave. (996-1100). Free.

SCENES FROM CHILDHOOD—Watch hand-carved puppets accompanied by the music of Robert Schumann in this puppet/mime concert, followed by a workshop; for ages 3 and up. 3/8 at 11 a.m. Washington Heights and Inwood YM & YWHA, 54 Nagle Ave. (569-6200). $4.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Preview 3/4 at 8. Opens 3/12, Wed.–Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. The Lamb's Theatre, 130 W. 44th St. (970-1780). $25.

JAMES SEWELL DANCE—A mixture of classical ballet, modern dance, Indian raga music, and a bit of magic. 3/4 at 12:15. Continental Atrium, 180 Maiden Lane (432-0900). Free.

SWEET CHARITY—Drama students present Neil Simon's musical; for ages 8 and up. 3/6 at 8; 3/7 at 2 and 8. Elisabeth Irwin High School, 40 Charlton St. (two blocks south of Houston bet. Sixth Ave. and Varick St.). (477-5316). $5.

THIRD STREET MUSIC SCHOOL SETTLEMENT—Pianist Lauri Young and friends entertain with ballet and stories; for ages 4 and up. 3/6 at 7:30. 235 E. 11th St. (777-3240). Free.

CHINA INSTITUTE IN AMERICA—Exhibition Tour. Learn about China's last emperor, the boy Puyi, through his personal possessions in the exhibit "A Child on the Throne"; for ages 5 and up. 3/7 from 10:30 a.m. to noon. 125 E. 65th St. (744-8181). $3; reserve.

THE PIED PIPER OF HAMELIN—Michael McGuigan demonstrates his circus, storytelling, and comedy skills in this German legend about a flute player who rids his town of rodents; for ages 4 and up. 3/7 at 2. CSC Theatre, 136 E. 13th St. (254-4614). $4; adults $6; reserve.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by NBC Weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m., 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

MONKEY BUSINESS—Watch the Monkey King as he discovers the magical Manfruit Tree in this Chinese fable with music and dance; for ages 5 and up. Sat and Sun. at 1 and 3:30; through 3/15. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

THE PAPER BAG PLAYERS—You Won't Believe This, But... These seasoned entertainers return with a brand-new show featuring a family that keeps getting lost, a leaky faucet that chases the plumber, and alligators who do the "swamp stomp"; for ages 4–9. 3/7 and 8 at 2. Symphony Space, Broadway and 95th St. (864-5400). $12.

THE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5–11. 3/7 and 8 at 1. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Little Mermaid. 3/8 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

WEST END GATE—Silly Billy. See the famous clown in a magic show with audience participation; for ages 4–10. 3/7 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THEATREWORKS/USA—Heidi. An adaptation of Johanna Spyri's beloved story; for ages 5 and up. 3/7 and 8 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). $15.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Todd Robbins and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Po-Ho. The clown with his toy fox terriers entertains in a magical circus, presented by Harry Corty. 3/7 and 8 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love,** Sat. and Sun. at 1:30, and **Little Red Riding Hood,** Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Meet the Author.** Attend a drawing workshop with Don Bolognese, author of *The Way to Draw and Color Monsters*; for ages 6 and up. 3/4 at 4. Aguilar Branch, 174 E. 110th St. (534-2930). Reserve. . .**America, Yes!** Learn some American history through vignettes and folk songs from the Periwinkle National Theatre; for ages 5–12. 3/7 at 10:30 a.m. Library for the Performing Arts, Bruno Walter Auditorium, 40 Lincoln Center Plaza (869-8089). . .**Nanny of the Maroons.** See Malika Lee Whitney and the Pickney Players perform this theatrical work-in-progress in celebration of Women's History Month; for ages 8 and up. 3/9 at 4. Countee Cullen Branch, 104 W. 136th St. (281-0700).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

IMAGO—Watch a group of mimes as they transform themselves into fanciful animated characters with masks and movement; for ages 4 and up. 3/8 at 2. Brooklyn Center for the Performing Arts at Brooklyn College, one block from the intersection of Flatbush and Nostrand Aves. (718-434-1900). $6.

ON TAP—Watch legendary tap master James "Buster" Brown and friends as they step and shim-sham their way through the history of tap and jazz, accompanied by a live band; for ages 5 and up. 3/7 at 2. Brooklyn Academy of Music Opera House, 30 Lafayette St., Brooklyn (718-636-4100). $7; adults $12.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8–13. Sat. at 10 a.m. 3/7: **Adventure.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books. **Weekend Screenings: Jack and the Beanstalk**; for ages 3–7. Sat. and Sun. at 1; **Great Movie Stunts: Raiders of the Lost Ark**; for ages 7–12; Sat. and Sun. at 2; both through 3/29; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—It's In the Baseball Cards. Learn all about the cards during a day of workshops, games, and activities about collecting them; for ages 6 and up. 3/7 from 10 a.m. to 5. . .**Fantastic Toy Orchestra.** See Joe Peknik play instruments from his Toy Orchestra collection; for ages 5 and up. 3/8 at noon, 1, 2, and 3. . .**Try An Instrument.** See, touch, and try to play various instruments in this informal workshop; for ages 4 and up. 3/8 at 1:45. Additional $1 for workshops. Exhibit: **Great Stuff! Fantastic Collections.** A full 5,000-square-foot exhibit of stuff kids collect: baseball cards, Barbie dolls, chopstick rests, Pez containers, and snowdomes. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

NATIONAL MUSEUM OF THE AMERICAN INDIAN—Exhibit: **Indians As Children See Them.** A collection of artwork and essays on Native Americans by New York City school children; through 4/19. 3753 Broadway, at 155th St. (283-2420). Hours: Tues.–Sat. 10 a.m.–5; Sun. 1–5; $2; ages 7 and under free; adults $3.

BOOKS

RED BEAR, by Bodel Rikys. Preschool. Dial, $11.

LITTLE FROG'S SONG, by Alice Schertle; illustrated by Leonard Everett Fisher. Preschool–Grade 2. HarperCollins, $15.00.

ANIMAL FAMILIES, by Anita Ganeri; illustrated by Kate Taylor. Kindergarten–Grade 3. Barron's, $6.95.

SWIMMING WITH SEA LIONS, by Ann McGovern. Grades 1–5. Scholastic, $13.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz Mon.–Sat. from 8:45. Through 3/7: Guitarist John Basile with Brad Terry on clarinet. 3/9–21: Guitarist Peter Leitch with Ray Drummond on bass. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 3/4: Tricia Scottie. 3/5: Danny Draher. 3/6, 7: Claudio Roditi Quintet. 3/8: Mark Elf Trio. 3/9: Mike Longo Trio. 3/10: Brian Melvin Quartet. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/8, Tue.–Thu. at 9 and 11:30, Fri.–Sat. at 9, 11:30 and 1:30 a.m.: Elvin Jones Jazz Machine plus Steve Turre Sextet. 3/9: Sam Pilafian. 3/10–15: Maceo Parker plus Johnnie Johnson. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/4: Richard Thompson; Dave Alvin. 3/5: *In Their Own Words,* "A Bunch of Songwriters Sittin' Around Singing" featuring Dave Alvin, Allison Moyet, Barrett Strong, and Richard Thompson hosted by Vin Scelsa. 3/6: NRBQ. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/7: Guitarist Kevin Eubanks, James Williams on piano and John Clayton on bass. 3/8: James Williams, Tony Reedus on drums, and Christian McBride on bass. 3/9, 10: Singer-pianist Andy Bey with Vernel Fournier on drums. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Russian Rhythm Makers. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 3/4: Walk The Chalk; Horseflies; Colored Greens; Bad Oskar; Immortal. 3/6: D Generation; Into Another. 3/7: Action Swingers; The Fluid. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 3/7: Sugar Blue. 3/10–12: Eddie Burks and Delta Blue. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Wed.–Fri. from 6–8:30: Boogie Woogie Blues Party featuring Vernel Fournier, Sammy Price, and Haywood Henry. Through 3/8, 10–15: Ahmad Jamal. 3/9: The Clifford Jordan Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/6: Father Charlie Coen. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/8: Chris Connor and her Trio. 3/9: Les Paul Trio. 3/10–15: Stanley Turrentine Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 3/4–7: Guitarist Ernie Calabria followed by the Joel Forrester Trio. 3/11–14: Guitarist Ernie Calabria followed by the Pete Malinverni Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/4: Jonathan Werking Trio. 3/5: Roni Ben-Hur/Chris Anderson Quartet. 3/6: Ken Peplowski Quartet. 3/7: Trudy Desmond Quartet. 3/8: Cabaret Meets Jazz at J's with Thos Shipley and Marieann Meringolo. 3/9: Jayson 'N Grayson. 3/10: Singer Stephanie Nakasian with Hod O'Brien on piano and Bob Routch on french horn. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45, Sun. from 9:30. 3/4–7: Pianist Steve Kuhn with David Finck on bass. 3/8: Jazz blues singer Tess Marsalis. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 3/4: Bobby Radcliff. 3/5: The Holmes Brothers. 3/6, 7: Tino Gonzales and the Santa Fe Blues Band. 3/8: Blues Jam featuring the Popa Chubby Blues Band plus special guests. 3/9: Ladies night with the Rockets. 3/10: Rhett Tyler and the Tall Boys. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/14, Tue.–Sat. at 9:15 and 11:15: Singer-actress Ellen Greene. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Bob Litwak Group with Scott Hamilton and Wayne Andre. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Lynn Oliver Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Rick Hardeman and his Basin Street Five. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 3/4: Baby Animals. 3/11: Mr. Big; Tall Stories. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/4: Jam session with Tom Major, Jon Paris, Tony Garnier and Rusty Clour. 3/5: Kilby Taylor. 3/6: Tramps Like Us. 3/7, 10: Mentally Bankrupt featuring Van Halen, Black Sabbath and a/c d/c. 3/8: Showcase. 3/9: Four Sticks. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 3/6, 7: Patty Bown. 3/8: Eve Zanni Trio. 3/13: Bobby Pratt. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/4: Skatalites. 3/5: Harper Brothers with Jimmy McGriff, Jimmy Heath, Ernie Andrews and Cynthia Scott. 3/6: Tabou Combo. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/8: Pete Levin, Chuck Loeb, and Lenny White. 3/9: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 3/10–15: Terumasa Hino Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/6, 7: The Stylistics. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 3/4: Masabumi Kikuchi Septet. 3/5: Sharon Shannon. 3/7: Siegel-Schwall Band. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 3/9: "Salsa Meets Jazz" featuring Orquesta Broadway with guest soloists Johnny Pacheco and Fajardo. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/8: Arthur Taylor's Wailers featuring Abraham Burton, Willie Williams, Tyler Mitchell, and Jacky Terrasson. 3/9: The Vanguard Jazz Orchestra. 3/10–15: Mal Waldron Trio. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 3/4, 5: Paul Motian's Electric BeBop Band. 3/6–8: Pianist Joey Calderazzo Quartet. 3/9: Jam session with the Eddie Henderson Quartet. 3/10: Saxophonist Marty Fogel Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 3/5: The Authority. 3/6: Skadanks. 3/7: The Meat Puppets. 3/9: Frankie Jackson's Soul Kitchen. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 3/7: Pianist Lynne Arriale with Bob Cranshaw on bass and Dennis McKrell on drums. 3/8: Pianist Junior Mance with Marty Rivera on bass and singer Gwen Cleveland. 3/9–14: Pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 3/4: The Pinballs. 3/5: Songwriters Hall of Fame. 3/6: Roomful of Blues. 3/7: Annie O'Shea; 9 Stories; Chris Siefried; The Sons; The Sirens; The Halos; Indus. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 3/7: Marc Cohen, Keith Robinson, and Charlie Barnett. 3/8: Jay Mohr with comics. 3/9: Open mike with Helen Keaney. 3/10–14: Dave Attell, Brian McFadden, Wally Collins. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with a exciting classically modern room. Through 3/8, Wed.–Thu. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30: Comedian Rick Aviles. 3/9, 16 at 8: Jamie De Roy with her comedy talk and variety show. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Wed.–Thu. at 8, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92.* **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/8: Louis 'CK', Richie Gold, Nancy Redman, Darrell Hammond, Jim Mendrinos, Mike Eagan, Scott Bruce and Danny Curtis. 3/9–15: Phil Tagliaferri, Johnny Lampert, Lenny Varnedoe, Allen Enlow, Al Romero, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 3/4: Comedy-magician Imam and magician Meir Yedid with pianist Rich Sanders. 3/5: Magicians Eric DeCamps and Margaret Steele. 3/6, 7: Comedy-magician Prof. Baxter and Mark Mitton with comedienne Leslie Duncan and pianist Rich Sanders. 3/10: Comedy magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/8: Adam Ferrara, Linda Smith, Al Lubel and Fred Anderson. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 3/4: Pro-Jam featuring the Memphis Soul Review. 3/5 at 9:30: Phil Bono and the Innocents; Nancy Bender at 10:15. 3/6: Rumor Has It. 3/7 at 10:30: The Monster Band. **No credit cards.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 3/7, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Singer Danny Rivera. 3/10–14, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: All Four Fun, musical comedy foursome. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 3/4: Singer Jon Andersson. 3/5, 6: Singer Jill O'Hara with pianist Bill Mays. 3/7: Singer Evan Matthews with pianist David Lewis. **Piano Bar:** Wed.–Sat., Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/4: ... *With Dreams In His Eye,* musical revue; Musical comedy with Donna Kincaid and Rob Larocco. 3/5: *Forgotten Broadway,* musical revue; I've Got A Mind To Ramble With Gail Lou. 3/6: Baus & Troche, musical comedy duo; Gotham City Improv., improvisational comedy troupe. 3/7: Jan Abrams sings *The Jimmy Webb Songbook*; Now Playing Michael Marotta, musical comedy. 3/8: *Remembering Johnnie Ray* with Michael Bruck; Singer Corrieri; *Music Is* ... singer Patrick Degennaro and band. 3/9: *Hollywood Opera,* musical comedy spoof; singer Lennie Watts. 3/10: Comedienne parodist Angela Lagreca. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 3/4: Stand-Up Comedy Explosion; singer Eric Grey. 3/5: Comedienne Suzanne Westenhoefer. 3/6: *The Remarkable Ruth Fields,* musical revue; singer Melinda Stanford; Stars of Tomorrow. 3/7: Susan Galardi; Variety Show. 3/8: *99% Art Free,* opera parody. 3/9: *The Seven-Tease Sisters,* 70's music; Stars of Tomorrow Semi-Finals. 3/10: Singer Maria Gentile. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 3/4: Singer Martha Lorin; Singer Debby Boilly. 3/5: Singer Phyllis Pastore; *My Ideal,* Richard Whiting revue. 3/6: Singer Baby Jane Dexter; Singer Sarah Zahn. 3/7: Singer-comedienne Helen Baldassare; Singer Annie Hughes; Baus & Troche/Loons & Toons, musical comedy variety. 3/8: Singer Peggy Herman; Singer Darcy Thompson. 3/9: *Here's To Our Friends ... The Aids Music Revue;* Singer Marieann Meringolo. 3/10: Singer-comedienne Peppy Greene; Singer-songwriter John Forster. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 3/4: Singer Carly McHugh; Characterizastions with Tina Smith. 3/5: Singer Angela Starks and band; Singer Steve Andryszewski. 3/6: Singer Dai Min with Dean X. Johnson; Singer Roxanne Baxter with Mathew Ward. 3/7: Elaine Brier with Scott Traudt; The MGM Society with Tommy Femia and Hal Simons. 3/8: Singer Stella Crispo; First Engagement, performance class. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show,* starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/4: Doris Chwatsky with pianist Evelyn Feinsilver. 3/5: Thos Shipley with pianist Darrell Grant. 3/6: Bonnie Lee Sanders in *Undiscovered Hits* with pianist Thomas Spahn. 3/7, 14: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 5/2: Singer-pianist-entertainer Mark Nadler with his repertoire in both French and English, every Tue.–Sat. from 9. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/28: Singer-actress Helen Schneider with *Helen Schneider Sings Harold Arlen ... A Woman's Prerogative.* **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:**Clubby room with singer B.J. Ward, 3/8 at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 3/4 at 10:30: *Hearts & Voices,* directed by Bruce Hopkins featuring Nancy LaMott, Helene Kelly, Jeff Ide and Vic Tabaac. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 3/4 at 8 and 10:30: Gwynne Rivers with *Sentimental Journey.* 3/5 at 8 and 10:30: Hot Jazz with Maryel Epps. 3/6 at 8 and 10:30: *Mild Thing* featuring Lang Phipps. 3/7 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 3/9 at 11: Monday Night Showcase with host Rocco Primavera. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 3/21, Tue.–Thu. at 9:30 and Fri.–Sat. at 9:30 and 11:30: Singer Iris Williams. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 3/28, Tue.–Sat. at 8:45 and 10:45: Eartha Kitt. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., March 4

2:00/WNCN—J. Haydn: Cto. for Piano No. 5 in G; **Fiala:** Cto. for Oboe in B-Flat.

WNYC—Casella: *Scarlattiana.*

WQXR—Handel: *Water Music,* Suite No. 2.

3:00/WNCN—Khachaturian: *Masquerade,* Suite.

WNYC—Mozart: String Qnt. in C; **Schumann:** *Carnaval.*

WQXR—Ravel: Piano Cto. in G.

4:00/WNCN—Dvorak: Humoresque No. 7.

WQXR—Haydn: Eight Hungarian Dances.

5:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **Vivaldi:** Cto. for Flute in D.

WQXR—Holst: *St. Paul's Suite.*

6:00/WNCN—Gottschalk: *The Banjo;* **Mozart:** Sym. No. 7 in D.

7:00/WNCN—Enesco: Roumanian Rhapsody No. 1 in A; **J. Haydn:** Cto. for Violin No. 1 in C.

WQXR—Haydn: Sym. No. 94 in G, "Surprise."

8:00/WNCN—Schubert: Fantasia in C, "The Wanderer"; **Bax:** *Festival Overture.*

WQXR—Vivaldi: *Four Seasons,* "Spring," "Summer," "Autumn"; **Stravinsky:** *Scènes de Ballet.*

9:00/WNCN—Lalo: *Symphonie Espagnole.*

Thu., March 5

2:00/WNCN—R. Strauss: *Macbeth;* **F. Schmidt:** *Notre Dame,* Incidental Music.

WNYC—Strauss: Concertino for Clarinet and Bassoon.

WQXR—Beethoven: Violin and Piano Sonata No. 4.

3:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Martines:** Sinfonia in C.

WNYC—Zwilich: Cto. Grosso; **Handel:** Violin Sonata in D.

WQXR—Rachmaninoff: Piano Cto. No. 2 in c.

4:00/WNCN—Vivaldi: Cto. for Two Trumpets in C; **Merula:** Canzon, "La Loda."

WQXR—Barber: *School for Scandal,* Ov.

5:00/WNCN—Liszt: Hungarian Rhapsody for Orch. No. 3 in D.

WQXR—Elgar: "Three Characteristic Pieces."

6:00/WNCN—Copland: *Fanfare for the Common Man;* **J. Haydn:** Partita for Winds No. 2 in E-Flat; **Handel:** *Water Music,* Variations.

7:00/WNCN—Gershwin: *An American in Paris;* **Beethoven:** Piano Qt. No. 3 in C.

WQXR—Mendelssohn: Piano Cto. No. 1 in g; **Beethoven:** Piano Sonata No. 14 in c-sharp.

8:00/WNCN—Mozart: Violin Sonata No. 23 in D; **Bach:** Cto. for Oboe in F.

WQXR—Strauss: Horn Cto. No. 1; **Sibelius:** Sym. No. 5.

9:00/WNCN—Tchaikovsky: *Nutcracker Suite.*

Fri., March 6

2:00/WNCN—Crusell: Cto. for Clarinet No. 1 in E-Flat; **W.F. Bach:** Sym. in D.

WNYC—Stravinsky: *Petrouchka,* Three Movements.

WQXR—Ravel: *Mother Goose Suite.*

3:00/WNCN—R. Strauss: *Till Eulenspiegel's Merry Pranks;* **Mozart:** Divertimento No. 4 in F.

WNYC—Baksa: Oboe Qnt.; **Tchaikovsky:** Piano Cto. No. 1.

WQXR—Haydn: Sym. No. 93 in D.

4:00/WNCN—Chopin: Mazurka No. 2 in D; **Mendelssohn:** Rondo Brillante for Piano and Orch. in E-Flat.

WQXR—Puccini: *Capriccio Sinfonico.*

5:00/WNCN—Saint-Saens: Intro. and Rondo Capriccioso.

WQXR—Handel: Oboe Cto. No. 1 in B-Flat.

6:00/WNCN—Mozart: *Rondo alla Turca* in A; **Albinoni:** Cto. for Oboe in d.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Schumann:** *Julius Caesar.*

WQXR—Strauss: Sonata in E-Flat for Violin and Piano.

8:00/WNCN—Mozart: Sym. No. 30 in D; **Telemann:** *Banquet Music,* Book 2: Cto. in F.

WQXR—Ravel: *Gaspard de la Nuit.*

9:00/WNCN—Tchaikovsky: Sym. No. 4 in f.

WQXR—Detroit Symphony Orchestra. **Martinu:** Double Cto. for Two String Orchestras, Piano, and Timpani; **Grieg:** Piano Cto. in a; **Dvorak:** Sym. No. 5. Conductor: Jarvi; pianist: Engerer.

Sat., March 7

10:00 a.m./WNCN—J. Haydn: Sym. No. 55 in E-Flat, "Schoolmaster"; **Bach:** Cto. for Harpsichord No. 4 in A.

WQXR—Chopin: Ballade No. 4 in f.

11:00 a.m./WNCN—Wagner: *Tristan und Isolde,* Prelude and "Liebestod"; **Vivaldi:** Cto. for Violin in e.

WQXR—Corelli: Cto. Grosso No. 6 in F; **Goldmark:** Violin Cto. in a.

NOON/WNCN—Brahms: *Academic Festival Overture;* **Boccherini:** String Qnt. in F.

WQXR—Falla: *The Three-Cornered Hat,* Three Dances; **Biber:** Sonata No. 1 in b.

1:00/WNCN—Beethoven: Sym. No. 7 in A.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Verdi:** *Rigoletto.* Conductor: Santi; cast: Swenson, White, Leech, Nucci, Rootering.

2:00/WNCN—Mercadante: Cto. for Flute in e; **Mozart:** String Qt. No. 13 in d.

3:00/WNCN—Copland: *El Salon Mexico;* **Boccherini:** Cto. for Piano in E-Flat.

4:00/WNCN—Kreisler: *Tambourin Chinois;* **J. Stamitz:** Cto. for Trumpet in D.

5:00/WNCN—Rossini: *Siege of Corinth,* Ov.; **J.C.F. Fischer:** Ov. in g.

6:00/WNCN—Wagner: *Lohengrin,* Prelude to Act III; **DeVienne:** Cto. for Flute No. 7 in e.

7:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight"; **Locatelli:** Cto. for Violin No. 9 in G.

8:00/WQXR—The Cleveland Orchestra. **Sibelius:** Sym. No. 7 in C; **Vivaldi:** Violin Cto. in g; **Bach:** Violin Cto. No. 2 in E; **Kodaly:** *Dances of Galanta.* Conductor: Ling; violinist: Majeske.

9:00/WNCN—Mendelssohn: Sym. No. 4 in A, "Italian."

Sun., March 8

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** *Fantasy for a Gentleman;* **Visee:** Suite in d.

WQXR—Debussy: *La Mer;* **Mozart:** Sym. in D.

11:00 a.m./WNCN—Debussy: *Images for Orchestra,* "Iberia" **Schubert:** Sonata in C.

WQXR—Purcell: *The Fairy Queen,* Incidental Music; **Schumann:** Piano Cto. in a.

NOON/WNCN—Tchaikovsky: *Romeo and Juliet,* Fantasy Overture; **J.C.F. Bach:** Cto. for Harpsichord in E.

1:00/WNCN—Chicago Symphony Orchestra. **Beethoven:** *Egmont Overture;* **Barber:** *Knoxville,* "Summer of 1915"; **Beethoven:** Sym. No. 9 in d, "Choral." Conductor: Mehta; soloists: Martin, Bean, Heppner, Robbins.

WQXR—Wagner: *Rienzi,* Ov.; **Vivaldi:** Trio for Violin, Lute, and Continuo in C.

2:00/WNYC—Library of Congress Concerts. **Haydn:** Piano Trio No. 1 in G; **Schumann:** Piano Qt. in E-Flat.

WQXR—Mozart: Horn Cto. No. 4 in E-Flat; **Vaughan Williams:** *In the Fen Country.*

3:00/WNCN—Bizet: *L'Arlesienne,* Suite No. 2; **J. Haydn:** String Qt. No. 6 in A.

WQXR—Beethoven: Piano Cto. No. 5.

4:00/WNCN—Weber: Concertino for Clarinet in E-Flat.

WQXR—Debussy: Qt. in g; **Carulli:** Guitar Cto. in A.

5:00/WNCN—Mozart: *Magic Flute,* Ov.; **Various:** Recorder Sonatas.

6:00/WNCN—Kabalevsky: *Colas Breugnon,* Ov.

7:00/WNCN—Sibelius: *Karelia,* Suite; **Myslivecek:** Cto. for Flute in D.

8:00/WQXR—"Sunday Night Opera House." **Wagner:** *Die Gotterdammerung,* Prelude and Act One. Conductor: Levine; soloists: Behrens, Studer, Wlaschiha, Troyanos.

9:00/WNCN—Mendelssohn: Octet in E-Flat.

Mon., March 9

2:00/WNCN—F. & K. Doppler: *Souvenir de Prague;* **Bach:** Cto. for Harpsichord No. 7 in g.

WQXR—Rimsky-Korsakov: *Le Coq d'Or,* Suite.

3:00/WNCN—Ravel: *Le Tombeau de Couperin;* **Schumann:** *Papillons;* **J.F. Fasch:** Sinfonia for Strings in A.

WQXR—Elgar: *Enigma Variations.*

4:00/WNCN—Brahms: Hungarian Dance No. 5 in g.

WQXR—Mozart: Divertimento in E-Flat.

5:00/WNCN—Mozart: *Impresario,* Ov.

WQXR—Purcell: *Abdelazer,* Incidental Music.

6:00/WNCN—Bazzini: *Dance of the Goblins;* **Bach:** Cto. for Harpsichord No. 5 in f.

7:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **DeLalande:** First Caprice.

8:00/WNCN—Bach: English Suite No. 4 in F; **Mendelssohn:** String Sym. No. 2 in D.

WQXR—"The Metropolitan Opera Silver Anniversary Gala." Excerpts from Verdi's *Rigoletto* and *Otello;* Strauss's *Die Fledermaus.* Soloists including Pavarotti, Domingo, Von Stade, Hampson, Milnes.

9:00/WNCN—Gershwin: Cto. in F.

Tue., March 10

2:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner"; **Endler:** Sinfonia in F.

WQXR—Beethoven: Violin and Piano Sonata No. 2 in A.

3:00/WNCN—Mendelssohn: *Hebrides Overture,* "Fingal's Cave."

WQXR—Ravel: *Le Tombeau de Couperin.*

4:00/WNCN—Gershwin: Promenade; **Borodin:** Tarantella.

WQXR—Prokofiev: *Classical Symphony.*

5:00/WNCN—Rossini: *William Tell,* Pas de Six; **Vaughan Williams:** *Wasps,* Ov.

WQXR—Vivaldi: Cto. in d.

6:00/WNCN—I. Albeniz, *Asturia;* **Vivaldi:** Cto. for Flute No. 4 in G.

7:00/WNCN—Brahms: *Tragic Overture;* **J. Haydn:** String Qt. in G.

WQXR—Smetana: Qt. No. 1 in e.

8:00/WFUV—"A Box at the Opera." **Wagner:** *Rienzi.*

WNCN—Beethoven: Violin Sonata No. 2 in A.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c.

WQXR—The Florida Philharmonic Orchestra. **Glinka:** *Ivan Susanin,* Three Dances; **Tchaikovsky:** Sym. No. 4 in f.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2	**WCBS**
4	**WNBC**
5	**WNYW**
7	**WABC**
9	**WWOR**
11	**WPIX**
13	**WNET**
21	**WLIW**
31	**WNYC**
49	**WEDW**
50	**WNJM**
55	**WLIG**
AMC	**American Movie Classics**
A-E	**Arts & Entertainment**
BET	**Black Entertainment Television**
BRV	**Bravo**
CNN	**Cable News Network**
MAX	**Cinemax**
CUNY	**City University Television**
TDC	**The Discovery Channel**
DIS	**The Disney Channel**
ESPN	**ESPN**
FAM	**The Family Channel**
HBO	**Home Box Office**
TLC	**The Learning Channel**
LIFE	**Lifetime**
MSG	**Madison Square Garden Network**
TMC	**The Movie Channel**
MTV	**Music Television**
TNN	**The Nashville Network**
NICK	**Nickelodeon**
SHO	**Showtime**
SC	**Sportschannel**
TBS	**Turner Broadcasting System**
TNT	**Turner Network Television**
USA	**USA Network**
VH1	**VH1**

WED., MAR. 4

8:00 p.m.

7 Young Indiana Jones and the Curse of the Jackal. (Reviewed in this issue.) A globetrotting, freewheeling two-hour premiere of George Lucas's valentine to youth, right versus might, and the importance of packing a toothbrush. Young Indiana is alternately nine and sixteen years old and is always in the middle of scenery and escapades that, if nothing else, captivate the imagination. Also shown Saturday at **8:00 p.m.**

11 Running Scared (1986). Gregory Hines and Billy Crystal are two undercover Chicago cops, ready to retire as soon as they put away their last bad guy, which is not proving to be easy. Not terrible. With Darlanne Fluegel, Steven Bauer, and Dan Hedaya. (2 hrs.)

13 An Evening of Championship Skating. An exhibition taped last November, with Brian Boitano as host, featuring performances by recent Olympic-medal winners Paul Wylie and Nancy Kerrigan; also, Ludmilla and Oleg Protopopov and fourteen-year-old Nicole Bobek. (1 hr.)

MAX Home Alone (1991). Macaulay Culkin, eight-year-old misunderstood brat, is left home when his extended family goes to spend Christmas abroad. He fends nicely for himself, befriending a neighbor heretofore considered evil and fighting off a pair of inept burglars (Daniel Stern, Joe Pesci). Plenty of pratfalls, lots of cuteness, but enough to make *Home Alone* the highest-grossing comedy ever? (1 hr. 45 min.) Also shown Friday at **10:00 p.m.** on **HBO** and Sunday at **4:30 p.m.** and **11:30 p.m.** on **MAX**.

NICK The Dick Van Dyke Collection. The marathon is now in its fourth day and continues through Saturday. Each night, from **8:00 p.m.–6:00 a.m.,** twenty consecutive episodes of *The Dick Van Dyke Show*. The theme tonight: "Laura, Laura, Laura"; Thursday: "Crime and Punishment"; Friday: "He and She"; and Saturday: "Show Business."

9:00

13 Edge. In this installment of the monthly pop-culture magazine: Woody Allen's new film, *Shadows and Fog;* the odd world of the *American Gladiators* TV series; and the Baum Gallery's "Voyeurism" exhibit, showing the photographs of Weegee. (1 hr.)

USA Quicksand: No Escape. (Reviewed in this issue.) Donald Sutherland is the very crooked ex-cop hounding Tim Matheson, an innocent architect, to desperation. (2 hrs.)

10:00

2 48 Hours—"Stalker." An interview with Robert Bardo, the obsessed fan who tracked down actress Rebecca Schaeffer, whom he still claims to love, and murdered her. Also, instances of not-so-famous people who suffer because of stalkers, including a family doctor in the Midwest and a Los Angeles ad exec who can't shake a woman he met at a bus stop four years earlier. (1 hr.)

13 A Bowl of Beings. (Reviewed in this issue.) John Leonard calls it "Monty Python meets *La Bamba*." Culture Clash, a Hispanic comedy trio, offers its take on Chicano culture, including a stab at the Columbus quincentennial (an opera called *Don Colon*) and a jab at Hollywood's portrayal of Hispanics (*Stand and Deliver Pizza*). (1 hr.)

TBS The Wild Bunch (1969). One of Sam Peckinpah's best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things, a technically accomplished Western with moments of intense feeling. (2 hrs. 30 min.)

THU., MAR. 5

4:00 p.m.

7 The Gift of Amazing Grace. Della Reese and Tempestt Bledsoe play members of a gospel-singing family poised for success in this 1986 *Afterschool Special*. (1 hr.)

7:30

CUNY Common Destinies. The first of thirteen 30-minute documentaries focusing on the ever-stronger links between the environment and global finance, and issues that affect women and children.

8:00

49 Baby Gorillas: A Gorilla Family Portrait. This one-hour special reveals that many zoos have determined that even in captivity, gorillas are excellent parents, and they are therefore being allowed to raise their own offspring. Also shown Tuesday at **8:00 p.m.** on **13**. At **9:30, Gorillas,** a special on the endangered mountain gorilla of equatorial Africa. (1 hr. 30 min.)

TNT Gigi (1958). Vincente Minnelli's exquisite musical, based on Colette's story of a young French girl being groomed as a courtesan. Leslie Caron is wonderful, as are Maurice Chevalier, Louis Jourdan, Hermione Gingold, Eva Gabor, Jacques Bergerac, and the Lerner & Loewe score, including "Thank Heaven for Little Girls." (2 hrs. 30 min.)

9:00

13 Mystery!—"Poirot III: The Plymouth Express." Poirot, retained to investigate the suitors of a shipping magnate's daughter, is taken for a trip when the daughter goes on an ocean voyage, along with her valuable jewels. With David Suchet, Hugh Fraser. There's more Poirot at **10:00,** in **The Tragedy at Marsdon Manor.** Murder visits the Norfolk village of Marsdon Leigh, where superstition prevails. Poirot finds that he is hardly above believing in ghosts and the like. With Ian McCulloch, Geraldine Alexander, Neil Duncan. (1 hr.)

USA Continental Divide (1981). A romantic comedy about a fearless, cigar-chomping Chicago newspaper columnist (John Belushi) and a brave lady game warden (Blair Brown) devoted to bald eagles. Mechanical and utterly unconvincing but of some historical value if only to see Belushi in non-hyper mode. (2 hrs.)

9:30

HBO HBO Comedy Hour: Rowan Atkinson. The first American TV special for the slippery British comic, performing a dozen-plus characters through sketch, pantomime, and narration. (1 hr.)

11:30

7 The '92 Vote: The Democratic Candidates Debate. With Super Tuesday just around the corner, the Dems face off live in Dallas. Peter Jennings is the moderator. (1 hr. 30 min.)

FRI., MAR. 6

7:00 p.m.

TMC Eight Men Out (1988). John Sayles's account (based on Eliot Asinof's book) of the Chicago "Black Sox" scandal of 1919 is beautifully observed and affectionate but essentially undramatic. With D. B. Sweeney, Charlie Sheen, John Cusack, and David Strathairn as ballplayers, and Michael Lerner as the New York gambler Arnold Rothstein. (2 hrs.)

8:00

A-E Time Machine—"1940–1960: The Iron Curtain and Beyond." This A&E/German TV co-production, narrated by Jack Perkins, looks at Soviet life under Stalin, communism's grip throughout Eastern Europe, and the recovery of Western Europe under the Marshall Plan. (1 hr.)

BRV Girlfriends (1978). Claudia Weill's low-budget independent feature about a mildly ambitious and self-confident young woman in New York (Melanie Mayron) eking out a living as a photographer, and her continuing friendship with an old roommate who married early. (1 hr. 30 min.)

SHO L.A. Story (1991). Steve Martin's *Manhattan,* less wryly observed than Woody Allen's. Martin plays L.A. weatherman Harris K. Telemacher, distraught with his shallow life but suddenly shown the path toward fulfillment and a good woman—Victoria Tennant, his real-life wife, playing a British journalist. (1 hr. 35 min.)

8:05

TBS Octopussy (1983). Inventive, insolent, and satisfyingly preposterous. It has something to do with a mad Russian general who wants to blow up an American air base, and something further to do with jewel smugglers—remarkably consistent fun. With Roger Moore. (2 hrs. 45 min.)

9:00

13 Dance in America—"Bob Fosse: Steam Heat." A profile of the complicated and brilliant showman, with interviews and selections from his works, including *Pajama Game, Damn Yankees, Cabaret,* and *All That Jazz*. (1 hr.)

10:00

13 Helen Hayes: First Lady of the American Theatre. A one-hour portrait of the actress, narrated by Jason Robards and including interviews with James Stewart, Angela Lansbury, and Eli Wallach. (1 hr.)

MIDNIGHT

HBO Russell Simmons's Def Comedy Jam. The first of several 30-minute comedy shows produced by rap impresario Simmons, highlighting a crop of new black comics.

SAT., MAR. 7

2:00 p.m.

2 NCAA Basketball. A game in which emotions—and perhaps tempers—should run high: the Seton Hall Pirates against the hard-charging St. John's Redmen, live from Madison Square Garden.

4 Olympic Showcase. Live and taped coverage of Olympic tune-up events, including the U.S. Swimming Championships from Indianapolis and the McDonald's American Cup Gymnastics from Orlando. (4 hrs.)

5:00

TDC Treasure at the South Pole. Seven countries lay claim to at least part of Antarctica, although it is owned by no one. Here's a look at the continent and the 30-year-old Antarctic Treaty, which prevents exploitation of its natural resources—a treaty that seems about to come apart. (1 hr.)

6:25

13 Going Home to Gospel With Patti Labelle. The first of many music specials over the next two weeks on this channel, in conjunction with the unavoidable membership drive. Labelle sings with the Barrett

Sisters, Albertina Walker, and Edwin Hawkins. At **8:00, Unforgettable, With Love: Natalie Cole Sings the Songs of Nat King Cole.** "Mona Lisa," "Autumn Leaves," and many more, with Natalie showing the form that won her a bushel of Grammys. At **9:30, Crosby, Stills, and Nash: The Acoustic Concert,** recorded in San Francisco in 1991. And at **11:05,** the previous trio's missing partner, **Neil Young in Concert: An Austin City Limits Special.** (1 hr. 25 min.)

8:00
2 Beverly Hills Cop II (1987). 'Twas supposed to be shown last week but has been rescheduled for tonight. Wisecracking Eddie Murphy, a Detroit cop out of water in California, tries to float this pallid sequel, without a lot of help or success. (2 hrs.)

A-E The Life and Loves of a She Devil. A BBC film based on the Fay Weldon best-seller about homely Ruth, to whom wicked deeds are done but who exacts a most satisfying revenge. Part 1 of 2 (2 hrs.); Part 2 shown Sunday at **8:00 p.m.**

HBO Guilty by Suspicion (1991). Robert De Niro stars in a lukewarm story about the Red scare, playing a film director who has to decide between doing the right thing and protecting his career. Curiously devoid of drama. With Annette Bening, George Wendt, Patricia Wettig, and Sam Wanamaker. (2 hrs.)

8:05
TBS From Russia With Love (1963). The second of the James Bond movies, from the days when they were truly exciting and wonderful and almost believable. Sean Connery plays the suave British agent who stops an international crime ring. With Lotte Lenya as a sinister spy. (2 hrs. 30 min.)

8:30
4 The Powers That Be. (Reviewed in this issue.) The hour-long debut of a new Norman Lear comedy, full of terrific sight gags and manic action surrounding a U.S. senator and his ambitious, neurotic, and bizarre family and staff. John Forsythe is Senator Powers, considering a run at the presidency until, among other calamities, a love child turns up.

9:00
CUNY Non-Stop New York (1937). A saucy British romp, starring Anna Lee and John Loder, about an innocent man accused of murder and a woman who could provide an alibi for him if only she could make the police believe her. Robert Stevenson directed. (1 hr. 45 min.)

11:30
11 Raging Bull (1980). Martin Scorsese's portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie strips Jake of the humor and resilience revealed in his autobiography, but everything else is masterly. With Cathy Moriarty, Robert Duvall. (2 hrs. 30 min.)

SUN., MAR. 8

1:00 p.m.
4 NBA Basketball. In the first of two games, the world-champion Chicago Bulls visit the Philadelphia 76ers. Next, a battle of former kingpins: the Detroit Pistons at the Los Angeles Lakers.

5 The Scarlet and the Black. An excellent 1983 TV film with Gregory Peck playing a Vatican official who hides escaped Allied POWs during World War II. Christopher Plummer is the Nazi officer bent on catching him. With John Gielgud as Pope Pius XII. (3 hrs.)

9 Taxi—"Louie, Louie Marathon." Twelve consecutive episodes of *Taxi* that feature the irascible dispatcher Louie DePalma (Danny DeVito). (6 hrs.)

MSG A harbinger of spring and an intra-city rivalry at once—the **New York Mets** and the **New York Yankees,** spring-training editions, meet in Fort Lauderdale.

1:30
7 NCAA Basketball. The prime matchup of ACC talent—the North Carolina Tar Heels against the Duke Blue Devils, who have been ranked No. 1 much of the year. The last time these two met, Carolina handed Duke its first loss since last season.

VH1 Rock-and-Roll Cities. The first of several specials devoted to visiting cities where rock-and-roll seems to be in the water. Today, a look at a number of Texas towns and interviews with Texans including Don Henley, Joe Ely, Jimmie Vaughn, and ZZ Top.

4:00
2 Doral Ryder Open. Live final-round coverage of the tournament from the Doral Country Club in Miami.

5 Sophie's Choice (1982). In Alan J. Pakula's adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, arrives in Brooklyn in 1947 burdened with more grief and guilt than she can easily unload. But much else in this movie—including Kevin Kline's and Peter MacNicol's performances and Pakula's direction—leads to a rather undramatic result. (3 hrs.)

7:00
7 World of Discovery—"Realm of the Serpent." E. G. Marshall narrates this historical profile of the snake, which used to enjoy a far higher regard than it does today. (1 hr.)

9 Robin and the Seven Hoods (1964). The Rat Pack's last hurrah, with Sinatra a Chicago mobster who's hailed by the masses for his deeds. Dean Martin, Bing Crosby, Sammy Davis Jr., and others glower, sing, and look quite cool. (2 hrs. 30 min.)

8:00
13 Dolphins: Close Encounters. Sure they're smart—or so we're told. But how so? And what do they *do* with all that intelligence? Here's a look at dolphins the world over—their language, their behavior, their appeal. (1 hr. 30 min.) Also shown at **10:00** on **21**.

A-E The Life and Loves of a She Devil. Part 2 of 2. (See Saturday at 8:00 p.m.) (2 hrs.)

8:30
7 Never Say Never Again (1983). Sean Connery returns as James Bond, looking elegantly creased. Unfortunately, this Bond movie is played a little too straight. With Klaus Maria Brandauer as a terrific villain who's assisted, most ably, by Nicaraguan-born ex-model Barbara Carrera. (2 hrs. 50 min.)

9:00
2 In Sickness and in Health. (Reviewed in this issue.) Lesley Ann Warren, Marg Helgenberger, and Tom Skerritt star in a new drama about a close-knit Texas family whose lives are changed when a vibrant young caretaker arrives to take care of the mother, who has multiple sclerosis. (2 hrs.)

4 The Nightman. A new thriller starring Joanna Kerns, Jenny Robertson, and Ted Marcoux. Robertson plays a young Georgia doctor who's unsettled by the parole of the man who murdered her mother nineteen years earlier. (2 hrs.)

11:25
13 Street Smarts: How to Avoid Being a Victim. Chicago police detective J. J. Bittenbinder shares his years of experience with the aim of helping honest citizens become less likely criminal targets. (1 hr. 15 min.)

11:30
5 Broadcast: New York. A look at the state law that puts the onus on bartenders or bar owners when their customers meet injury or death or do harm to others. Also, Governor Cuomo chats about the yearly budget battle and the continuing temptation to enter the presidential race. (30 min.)

MON., MAR. 9

7:00
AMC A pair of *film noir* gems, kicking off a week's worth. **Murder, My Sweet** (1944), an adaptation of Raymond Chandler's *Farewell, My Lovely,* stars Dick Powell as gumshoe Phillip Marlowe, dealing in blackmail and death. With Claire Trevor; Edward Dmytryk directed. At **9:00, The Big Clock,** of which *No Way Out* was a remake. Ray Milland, Charles Laughton, and Maureen O'Sullivan star in an edgy thriller about a crime-magazine editor who commits murder. (2 hrs.)

BET Dialogue With Black Filmmakers. Oscar-nominated writer/director John Singleton (*Boyz N the Hood*) talks about his rite of passage (albeit brief—he's only 24) into the Hollywood community.

8:00
13 The Metropolitan Opera Silver Anniversary Gala. A rebroadcast of last fall's blowout, with excerpts from *Rigoletto, Otello,* and *Die Fleidermaus* sung by stars including Pavarotti, Von Stade, and Domingo. James Levine conducts. Simulcast on WQXR—96.3 FM. The program is broadcast over four and a half hours, including pledge breaks.

MAX Crazy About the Movies: Ava Gardner. From working the tobacco fields of North Carolina as a young girl to becoming "the most exciting woman" of a generation, as Ernest Hemingway called her. A look back at Gardner's extraordinary film career and tumultous personal life, with memories from Gregory Peck, Artie Shaw (one of several former husbands), and Joseph Mankiewicz. (1 hr.) Also, Gardner's films are shown all month on this channel, including *The Night of the Iguana, The Barefoot Contessa, The Killers, Mogambo,* and *On the Beach.*

9:00
4 Danielle Steel's Kaleidoscope. Three sisters, separated during childhood, find one another under most unusual circumstances. Jaclyn Smith, Patricia Kalember, Colleen Dewhurst, and Perry King star in this rebroadcast of a 1990 TV film. (2 hrs.)

9:00
7 Lethal Weapon (1987). Mel Gibson is a very-close-to-the-edge L.A. cop, Danny Glover his mature, family-man partner. A few sparks, laughs, and tears fly, but this is a movie too gut-wrenchingly violent for its own good. (2 hrs.)

MIDNIGHT
7 Desperately Seeking Susan (1985). Susan Seidelman's comedy is a tale of two heroines: a depressed New Jersey housewife (Rosanna Arquette) and a downtown con artist (Madonna) who picks up men at will and discards them when she gets bored. Though charming and casual, the movie is also laboriously plotted to make the two women exchange roles. (2 hrs.)

3:00 a.m.
5 Paper Lion (1968). A loosy-goosey movie spun from George Plimpton's book about a writer who becomes an honorary (sacrificial?) quarterback with the Detroit Lions. With Alan Alda, Lauren Hutton, and Alex Karras, a real footballer. (2 hrs.)

TUE., MAR. 10

4:00 p.m.
2 50 Simple Things Kids Can Do to Save the Earth. A special based on the book of the same name, with myriad celebrities laying out solutions for saving the Earth's natural resources. (1 hr.)

8:00
11 Soul Train Music Awards. Will Smith, Vanessa Williams, Luther Vandross, and Patti Labelle are the hosts of this live awards show celebrating R&B, rap, gospel, and jazz. (2 hrs.)

21 Jessica Mitford: Portrait of a Muckraker. A one-hour documentary on the fiery author and activist, with interviews, archival footage, and personal recollections.

BRV Chariots of Fire (1981). Ben Cross is a wealthy Jewish boy who becomes a star runner at Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men lead England to gold medals and glory in the 1924 Olympics in Paris. A handsome and beautifully costumed production, though simple in its moral and dramatic ideas. Hugh Hudson directed. (2 hrs. 30 min.) Also shown at **1:00 a.m.**

MAX The Icicle Thief (1989). Maurizio Nichetti's comedy is both a tribute to Italian neo-realist classics and a satire of the modern maltreatment of film by television, advertising, and contemporary audiences. In Italian, with subtitles. (1 hr. 30 min.)

9:00
2 Uncle Buck (1989). John Candy, a sloppy and carefree bachelor, is left in charge of his brother's kids. Everybody laughs, cries, and learns a bit. Sappy, yes, but Candy is a lovable frump and good for any number of guffaws. With Amy Madigan, Jean Kelly. Written and directed by John Hughes. (2 hrs.)

A-E Avenue Z Afternoon. Stephen DiLauro's play about an elderly Jewish woman (Anne Meara) who refuses to put bars on the windows of her Brooklyn apartment, despite her daughter's urgings. Soon enough, she's visited by a street punk (Lou Diamond Phillips) who holds her hostage while, on the sidewalk, cameras from the evening news await their every move. (1 hr.) Also shown at **1:00 a.m.**

9:30
13 Rescuing the Baby Whales. The story of a herd of pilot whales that were stranded along Cape Cod during a storm in 1986. Scientists and concerned citizens rallied to save them but were successful only in the case of three calves, who were eventually nursed back to health and released. (2 hrs.)

10:00
HBO Asylum. A one-hour documentary shot inside a California hospital that houses the criminally insane.

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.

HOUSE
Rockland

SNEDENS LANDING **$1,345,000**
New French Manor house, 5800 sq ft, 2 quiet acs. LR, w/2 story ceil, huge chef kit. Lux bths, staff qrtrs. Simply the best!
914-359-0909 SKJERDING BROKERS

HOUSE
New Jersey

PINES LAKE, WAYNE—21 Miles GWB.
SWIM - FISH - SAIL
Vacation lifestyle year-round. Gracious Colonial. 3/4 acres on lake peninsula. Two docks on 310 ft. water. Prestigious & Private. $795K. 201-835-3161

COMMERCIAL PROPERTY

ART DECO HOTEL—159K Down-Payment. 1 block from ocean. Miami Beach. Agent: 305-674-1000.

COUNTRY PROPERTY
For Sale/Rent

Santa Fe - Prize-Winning Home
For Rent—2-wk min. 2 BR + librar Breathtaking view, near Opera. Featured on cover of Architectural Digest. For photos and rates, call 612-929-1692.

VACATION HOME

Beach House—'Prince of Tides' locale. Historic Beaufort, S.C. beach house. Snowbird's getaway for sun, surf, golf & tennis. 803-524-4247

REAL ESTATE RIDDLE:

Q: How is it possible to show your listings to 1.7 million prospective clients at once?

A: NEW YORK Magazine's Town & Country Properties Section.

Call Iris Agar at 212-643-6500 to place an ad or for more information.

FOR RENT
House

Martha's Vineyard—5-BR Waterfront, $1500-$1800 wk. 1-BR Cottage, $6000/season. Mooring. Others... 508-693-1718

OFFICE SPACE FOR RENT

UNION SQUARE AREA

841-853 BROADWAY
(at 14th St.)

Various small office suites avail. Mthly rentals of $730, $825, $1355 & $1635 - incl. all util. 24-hr bldg w/attended lobby. Fabulous park vws. Immed occup. No fee.
Contact: Patricia DiSanto
212-254-6392

WEST 73RD STREET—Historic block, off Central Park. Beautiful office space. Entire top flr of a Brownstone - lge rms w/fplc, kit, full bath, lots of closets & storage space. Receptionist during business hrs. $3,250 per month. Contact Elizabeth - (212)-799-5050.

FLORIDA REAL ESTATE

BAHAMAS, EXUMA—100' x 300' beachfront on Great Exuma, near airport; beautiful! $50K. 5 acres S.W. shore of Great Exuma - good for bonefishing camp. $50,000. Ritchie's Sales & Rentals, Box 29-184, George Town, Exuma, Bahamas, telephone/fax: (809) 358-7147.

ATTENTION
REAL ESTATE
PROFESSIONALS

Don't Miss Our Closing...
(Every Tuesday before 5 PM)
So You Won't Miss Your Closing!

Call Iris Agar
Town & Country Properties
212-643-6500

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

35-Pg Booklet—28 Carib. Isl. Facts/Maps/Charts/Pics. Send $8: All-Around Travel, 1271 Rt 9, Wappinger Falls, NY 12590

ANNOUNCING TRAVEL QUEST—THE ONLY NEWSLETTER of Special Interest & Adventure Travel... From ballooning to health & fitness, safaris, opera, scuba, wineries & barging - Travel Quest explores the different, the unique, the exciting. Sample copy, $2. Travel Quest - 65 Louis Ave., Middlesex, NJ 08846.
(800) 972-9216

GAY TRAVEL MAGAZINE—Resorts, tours, cruises. 12/$44. Sample $5. Visa, MC. Our World, 1104 N. Nova #251, Daytona Fl. 32117. 904-441-5367.

EUROPE by CAR
○ Rental ○ Purchase
○ Lease Tax-Free
Save 22% and more
One Rockefeller Plaza, NY 10020
212 581-3040

AIRLINE

First & Business Class
Airline Ticket Discounts
Business Class to Europe - from $1,595.
First Class to Europe - from $2,695.
Call 212-675-4545 or 800-888-4898.
Union Square Travel, Inc.

BIKING AND HIKING AND WALKING

FLORENCE—Private walking tours. Custom designed to enchant you; in and out of the city. (708)432-1814

BARCELONA BOUND?
Self-guided walks. Street maps.
Historic/arch/art/cafes/shops.
Crosstown Walks - 212-935-2039

TOUR AND TRIP

DELUXE VACATIONS IN WALES—BRITAIN'S BEST-KEPT SECRET. Small escorted tours. Superb salmon fishing, outstanding golf, steam railways, castles, gardens. Free brochure: The Welsh Experience, 65 Louis Ave., Middlesex, NJ 08846. (800) 972-9216

LYNN JACHNEY CHARTERS, INC.
Private crewed yacht charters in the Caribbean, New England, Pacific N.W./Alaska & Mediterranean. Fine personalized service since 1968. CALL TOLL-FREE: 800-223-2050; Lynn Jachney, Box 302, Marblehead, MA 01945

FARM

ITALY FARM HOLIDAYS—Enjoy Italian hospitality. Reasonably priced accommodations. Family-run working farms. Rustic to luxurious. Complete travel planning. For brochure, write: IFH, 547 Martling Ave., Tarrytown, NY 10591. Call: 914-631-7880.

CRUISE

CRUISE BARGAINS
7-day Caribbean $479pp
7-day Alaska $799pp
Call The Cruise Line, Inc.
1-800-777-0707 (U.S. & Canada)
Free Magazine - Open 7 Days

DISCOUNT CRUISES
International Tours. Licensed, Bonded & Insured. 212-242-2277, 1-800-525-6888

SAVE 50% Off Cruises & Hotels—For More Savings & Ideas, Call 201-387-8481.

SCHOONER FREEDOM—Cruise and Entertain on the Charming, Most Beautiful Tall Ship in New York. **(212) 636-5556**

WINDSTAR
Sail Tahiti, Caribbean, Mediterranean, Greek Islands or Singapore. Special Rates. Strictly Vacations: 1-800-447-2364

SEASONAL RENTAL

LONDON FLAT - 2 BR, 2 Bth—Quiet, opposite Harrod's. All conveniences. ™600 pds/wk. Days: 212-370-1740

BED & BREAKFAST
New York

Pvt. Apts For Travelers—In Manh. Abode Agcy: 212-472-2000 / 800-835-8880

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

Manhattan/London - Elegant Furnished Apts—Short-term rentals. Daily, weekly. Moderate rates. **212-369-7691 & 800-531-4057**

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

HEALTH SPA

LOSE 10-20 POUNDS IN ONE WEEK. The Russell House of Key West. European-style health spa. Supervised juice fasting and vegetarian diets. Free brochure. **1-800-851-4111**

NEW YORK MAGAZINE'S
TRAVEL SECTION
Reach 1.7 million active readers who are looking for places to go, things to do...in and out of the city! To place your ad, call
212-643-6500

Continued on next page.

Continued from previous page.

INNS & LODGES New York

Troutbeck - An English Country Estate
Has four-star cuisine & a magical European quality. **New York Mag said: "It's just marvelous, really is."**
2 1/4 hrs from NYC. **914-373-9681**

HOTEL New York

Chelsea Inn—17th St./5th Ave. $60-$135. 212-645-8989/1-800-640-6469

Milburn Suite Hotel - 242 W. 76th St.
Stay In NYC's Finest Neighborhood.
Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
NY: 212-362-1006 800-833-9622

RESORT AREAS

NICE, QUIET RMS.—Low Daily & Wkly Rates. Also apts on Singer Island, near beach. 1-800-545-1520

HOTEL The Islands

ANGUILLA, West Indies—Unspoiled, friendly island. **Rendevous Bay Hotel,** mod rms & villas on beach, spacious veranda. Snorkeling, seafood, swimming, tennis. Low Fares. **Call 1-800-274-4893.**

SKI AREAS Rockies & The West

Ski Vail/Beaver Creek—Near slopes, sleeps 6. Negotiable. 516-725-4486

VILLA/CONDO/APTS Worldwide

Tired Of A Crowded Hotel Room?—Call Condo/Villa Vacation. 800-397-5845

VILLA/CONDO/APTS Europe

ITALIAN RENTALS—Villas, apts, farmhouses - simple to luxurious. Call: (202) 244-5345 or FAX: (202) 362-0520.

HEIDELBERG, Germany—First class, quiet, new condo, furn. River view. Bus line, parking. $550/wk. 408-625-2100

EUROVILLAS—Large Selection Villas, *Apts in Tuscany, French Riviera, Dordogne, Algarve and Spain.* 800-767-0275. 9-5 PST.

French Riviera—Villas, apts, lge studios. Year-round rentals. Call 1-800-257-6543.

OLYMPIC VACA—Barcelona '92 - 2 Hrs No. Cadaques - Dali's Town - Mediter Apt. Sleeps 4. 1 Wk. Min. (516) 427-2416.

PROVENCE—3-BR house w/pool in an exclusive village - Menerbes. For rent per month, as of April. Call: 212-877-6417

ROME, ITALY—18th C. Country Villa. Great For Families. Views!! 609-921-8595

Spend Spring/Fall In SW France—Lovely 4 BR/2-bth stone farmhouse, big pool. $550/wk. 212-989-6130

YEATS COUNTRY—Modern 3-BR cottage. All amenities incl. Golf, boating close by. $375/wkly. 212-348-5981

VILLA/CONDO/APTS The Islands

SAN SAN, JAMAICA
Magnificent Villa - "Emerald Forest". Pure luxury. Staff of five. Privacy. Spectacular views. All amenities. **516-391-4550**

ST. MAARTEN—Oceanfront villa with *breathtaking sunsets, view of Saba &* St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

St. Maarten - OCEANFRONT VILLAS & beach cottage - Grand Case. Studios. 1-4 BR, pools. Low air/car. 718-464-0769

St. Maarten—Lux afford. 2 BR/3 bth, LR, kit, pvt. pool, 6-day maid, tel, TV, VCR, A/C. Day 315-474-3326; Eve 315-446-5986

Cupecoy Beach Club—Oceanfront condos. For brochure: 215-885-9008

CAMANOE ISLAND, BVI—Spectacular 350' waterfront 4-BR, 3BTH furnished villa; comes w/staff. 4 1/2 private acres, own beach & jetty. Two boats. (212) 686-7855.

HEALTH AND FITNESS

COUNSELING

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service℠ matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

YOU CAN CHANGE YOUR LIFE
Responsive Licensed Psychotherapists
PSYCHOLOGICAL CONSULTANTS
212-249-8820
We Will Help You To Work It Out

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

HEALTH & BEAUTY

Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

COSMETIC SURGERY
LEARN ALL ABOUT COSMETIC SURGERY IN THE PRIVACY OF YOUR OWN HOME!
Let our **EXPERT PLASTIC SURGEONS**
tell you about the procedures you may be considering.
Nose, Breasts, Eyes, Tummies, Liposuction, plus many more!
CALL 1-900-370-IMAGE
$2.95 1st. min. $1.95 each additional minute.
900 INFO. SERVICES, 217 E. 86 ST., N.Y., N.Y., 10028

A RICH, DEEP ALL-OVER SUNTAN...
Nothing Looks Better!! Free Trial.
202 East 83rd (3rd Ave.) 212-517-5700

HOLISTIC HEALTH

Sacred Intimate Counsel
212-686-3273

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

PERSONAL BODY-CENTERING—Chinese & Indian Yoga: Body/Mind Healing Work. Home/office/gym. 212-586-1948

Sex Problems?—Holistic Approach. Combine Oriental Methods. 2 Hr. Lecture. Ronit. 212-685-2848 /340-4113

HYPNOSIS

Therapeutic Hypnosis—Stress, Smoking, Weight, Fears, Sleep, PMS. Certified 1972. Nancy Donenfeld, 200 E. 61st St. 758-7575

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis® Food—Smoking, Phobias. Psychotherapy By PhD. 420-9017

MASSAGE/THERAPEUTIC

Mano Matthews—*Also Dancers'/Sports* Massage. W.73. 212-724-0717, 787-1883

SERIOUS-MINDED Only
Professional Offices. Female, Lic. Massage Therapist. Midtown. 212-672-5270

Expert Swedish—Deep Tissue, Pressure Pts. Injuries. Jeanie. 7 Days. 212-750-8947

The Guy With The Best Deep Muscle—Swedish Massage. Ramy. 212-249-3047

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

LOTUS JAPANESE SPA
Shiatsu - Swedish / **NY Penn Hotel**
(212) 502-8732 Open 7 Days. Men/Women

KOBE 88 JAPANESE SPA—
Bricktown, NJ. Shiatsu/Swedish/Sauna.
10am-10pm - 6 Days **908-920-1757**

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

New York Magazine's
HEALTH AND FITNESS SECTION
Is The Place To Advertise Your Service.
Call 212-643-6500

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

MEDICAL

Chronic Fatigue Syndrome—MD. Expert Diagnosis And Treatment. 212-794-9588

COLON THERAPY
Healing, Stress-Reduction Massage. Private Atmosphere. 116 East 92nd. **831-6433**

PERSONAL GROWTH

Healing Connection Groups—For Survivors Of Childhood Abuse. 889-3532

PHYSICAL FITNESS

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

BeachBodies In-Home Fitness Trainer—The Smart, Safe Workout. Cert. 247-6934

The Bodysmith Company 212-249-1824—The Finest Certified Trainer For Women.

Beach Time Soon!—Certified Trainer. Free Consultation. 212-675-1077

Personalized Exercise - 212-966-1249—*Expert Instruction In Your Own Home.*

Advertise Your Product Or
Service In New York Magazine's
Health & Fitness Section.
For Advertising Information, Call
Mark Bristow At **212-643-6500.**

SELF-DEFENSE

Private Boxing Lessons—Home/Office. John Ferrara, Pro Trainer. 516-957-1418

WEIGHT CONTROL

MD DIET SPRAY & MD SHAKES
New Mail-Order Weight-Loss Program
914-357-6300

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

RN - Board-Certified Hypnotherapist—98% Success Rate. Call 212-675-1933

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-986-7155**

Medifast Of Forest Hills—6860 Austin St. Official Medifast Clinic. 718-897-0151

MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
212-517-1495

Binge/Diet? Severe Bloating & Gas?—PMS? MD/PhD - Caring Team. 223-0833

NEW YORK Magazine's
HEALTH AND FITNESS
Section
Exercise Good Judgment
And Do Something Healthy
For Your Ad Campaign!
For rates and information,
call Mark Bristow at
212 • 643 • 6500

NEW YORK KIDS

ENTERTAINMENT/TEEN & PRE-TEEN

MITZVAH PROS
New, hi-tech entertainment. **800-223-6060**

BAR MITZVAH EXPERT
Eric Silvey Ent. - 16 Yrs Exp. **212-486-9517**

BAR/BAT MITZVAH
AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space)
See us at Teen Expo, Sun, Mar 8, 12-5 PM
Hotel Parker Meridien, 119 W 56, 3 floor

ENTERTAINMENT

A Touch Of Class DJs—Disco Parties, Ninja Turtles. Bar Mitzvahs. 718-966-0255

Casey The Baby Chimp & Jiggs—Adults/kids. Show, mingle, delivery. 914-357-3318

· CELEBRATIONS JUST FOR KIDS ·
Creating Unique Memories
Customized themes, costumed characters, DJs, clowns & much more. Free brochure.
516-368-7923 Michael J. 212-797-1898

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

Temporary Tattoo Artist - 718-459-3613—FDA-approved. All Ages. Fun, Fun, Fun!

Session For Kids Under 12 $6.50.
Lessons and skate rentals available
every day. (212) 757 5731.
Birthday and skating parties.
The Rink
AT ROCKEFELLER PLAZA

PARTY SPACE

DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping Pong, Raceway, Basketball, Theme Disco Parties $500 for 25 kids. **Call Claire - 212-564-4590**

Party Poopers—Come to Manhattan's newest party place for kids! 212-587-9030

Upper East Side Billiard Club—Best party space for kids! 10-200. 212-831-7665

TEEN EXPO

Planning A Bar/Bat Mitzvah/Sweet 16?
You are invited to attend
TEEN CELEBRATIONS EXPO
Hotel Parker Meridien Sun., March 8
119 W 56 St, NYC 12 noon-5 PM FREE

NEW YORK KIDS
Shows You The Way To Services Designed Just For Children — Camps, nannies, party services, tutoring, day care, sports and music instruction, and more.
Call Denise Sisto 212-643-6500

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079

Herman—"Party Artist Par Excellence." Unique portraits via mail. 914-357-3318

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

ENTERTAINMENT

CLASSACT SINGING TELEGRAMS
With Roses, Champagne or Chocolates.
Balloon Decorating • Murder Mysteries
Strippers • Belly Dancers (718) 482-7464

PARTY PERFORMERS' NETWORK
The finest entertainers for every occasion. Corporate/Private Parties. **(212) 781-1440**

Emmy-Nominated Songwriter—Creates songs for any occasion. 212-222-3169

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests. Movie, magazine, sport themes, etc. Look-alikes, video/audio & money booths, MCs, DJs, theme dancers & more. **800-223-6060**

JOSH SANDS' "THIS IS YOUR LIFE"
Personalized **"Roast N' Toast".** Hilarious B'day/Anniv. **212-713-5330, 908-679-0874**

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

"Bravo!" Entertainment--NY's Top Talent **Murder Mysteries,** Roasts, Themes, N. Turtles, Look-alikes, Magic. **212-744-9000**

Female Stripper For Offices, Parties—Amex, Fax. NY/NJ. Amber! 201-795-4892

STRIPPERS FOR PARTIES—Offices. Sexy, Young M/F. All boroughs - NY/NJ/Westch. **212-686-8777** MC/VI accepted

Fun, New Corporate Party Ideas—Latest hi-tech entertainm't/favors. 800-223-6060

WE BRING KARAOKE TO PARTIES
Full-Service Rental, All Occasions, Planners Welcome! LET'S SING 331-8293

● STRIPTEEZ•A•GRAM ●
The ONLY Gift That UNWRAPS Itself!
Hot, Sexy Girls · Gorgeous Guys
212·391·2480 · 718·352·9423 · 516·579·5428

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

Movie Madness®—Zany director leads guests in a hilarious custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708**

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
212-627-9442; 718-693-9441; 516-328-6700

Unique Russian Show With Balalayka
Violin-Playing, Together With Singing!
Folk & Classic **212-924-1221** Anatol

● BASKETS-TO-YOU ●
BALLOONS-TO-YOU
● NATIONWIDE ●
We do it **ALL! 212-466-9274 / 516-868-2325**

DIAL-N-ACT • 212-861-2438
Bachelor • B'day • Office Party Specialists

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

Superstrippers - 496-1000—Tri-State. M/F, Choose from Photos, Costumes.

Be A Star—Video Lip Sync, Karaoke, Recording Booth, Photo favors. 718-268-4411

BALLOON BOUQUETS®
Decorating. Special Events. **212-265-5252**
Nationwide Delivery Info **800-424-2323**

UNIQUE THEME PARTY
Specialists - Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920s, Fantasy
Barry Dean - 516-536-6606 / 212-809-6666

SEXY STRIPPERS 744-9000
Love-Grams, Hot Show, Pick from Photos.

BALLOONS & THINGS
Gift Baskets • Bouquets ·· Nationwide
● 914-638-6470 • 516-829-2818 ●
212-226-7900 • 718-263-3855
CHOCOLATE CHIP ROSE COOKIES

Balloons, Costumes, Belly, Strip & Party Entertainers—Anywhere, at any time. LIFE O' THE PARTY. **201-342-2121**

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

• HOTBODIES / STRIPS!!! •
516·424·4016 • 212·912·1705 •• BELLYS

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

Send-A-Yenta—Hilarious comediennes for all occasions. 212-477-1149

Theater-To-Go—Roasts, Improv, Magic, Standup, Murder Mysteries. 212-496-1000

ENTERTAINMENT/MUSIC

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 516-374-5422

Pianist/Singer—Elegant, Swinging Cocktail Jazz - or Classic Rock. 212-222-3169

Park Swing Orchestra - 212-737-8849—Masterful Musicians Playing All Styles.

THE COMPACT DISC JOCKEYS
Laser-Sharp Music Entertainment.
1-800-CDJ-0404

Violins, Piano, Bass - Viennese Style!—Intimate dinners, banquets. **718-478-2982**

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

A Touch Of Class DJs—Bar Mitzvahs, Weddings, Videos, Karaoke. 718-966-0255

BOK MusiC—Bands, DJs, etc... Call Now For Kit! Brendan O'Keefe: 914-723-0739

· KIMBALL MUSICAL SERVICES ·
Bands & DJs. Rock, Jazz, Classical Caribbean & International. **212-465-9114**

Country Western Entertainment—Music, dance for your affair. 516-671-4382

DJs, Lights, Video—Pearl Productions Karaoke 718-465-8511 / 201-567-5044

Flute & Guitar Duo 718-643-4608—Int'l Artists For All Occasions.

Jazz/Classical & So. Amer.—Duos, trios & up. Greg - 212-727-0219, 201-762-5893

MARK SONDER MUSIC, INC.
The Right Music For Any Gathering!
212-876-3500

Michael Turitto - Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

Mind-Sweeper DJs—Great party music, '30s-'90s. Lights, prof. refs. 718-875-9824

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

Party Tyme DJs—Reasonably priced, professional DJs. References. 718-468-6240

SOB's/Tropical Party Bands—Brazilian Samba, Bossa Nova/Dancers, Jazz, Steelbands, Calypso, Soca, Limbo, Reggae, Lambada, Zydeco... **212-727-0949**

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

Violin Virtuoso & Premiere Orchestra—Classical, klezmer, pop, rock 212-601-1573

'40s Swing & Jump—Allysa Torey & The Bourbon Boys Swing Thing. 212-727-0531

GIFTS

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

CARNEGIE DELI CHEESECAKE!
Serves 6-8. Shipped anywhere in U.S.
Gift-boxed. $29.95. **1-800-334-5606**

Grand Chocolate Pizza!—LA's Hottest Gift! Next-Day Delivery. 800-475-7787

GIFT BASKET

The Amazing Basket Co.—Free brochure. - ax/mc/vi. - 212-595-8745

Send-A-Teddy Bear—Or Country Gift Basket. Nationwide - 908-541-9084

Baskets Galore At The Purple Door®—A gift no one ever returns. *212-627-4076*

JODI'S BASKETS UNLTD.
Balloons & Baskets For Any Occasion.
NY/NJ deliv. **800-477-3603; 201-487-3603**

Baskets Unlimited—Customized. All occasions. Nationwide. Corp accts. 931-3099

NOT JUST A BASKET®
Our **Concept Differs** From The Rest.
Same-Day Delivery. **(212) 249-6353**

GOURMET

Chez Vous—Elegant catering. Home, office, loft, yachts. 718-720-0900

Blanka's California Kitchen—Excellence in catering. 212-686-5126

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs.
Brochure - 718-965-2900

NEW YORK MAGAZINE'S ENTERTAINING SECTION
Reach 1.7 million readers who revel in creating the perfect party! Call Denise Sisto or Christina Post at 212-643-6500

PARTY DECORATING

- NY's Most Unique Party Decorating
- 20 Interactive Themes Created at your office, home, club or our own party space.

NY PROP EXCHANGE 212-399-0944

PARTY CONSULTANT

One Enchanted Evening—Party Planner. Catering Available. (212) 222-6513

PARTY SERVICE

"CELEBRATE YOUR NEXT EVENT" AT DEZERLAND'S '50s FUN CITY
Check our large ad under "Party Space".

SCARLATTI—*Is prepared to create a special personal party or a corporate event - at a great price - with fine cuisine and setting.* **Call Dino: 753-2444**

S.O.B.'s—Island Cuisine, Party Bands & Dancers. 20-400. Priv/Corp. 212-727-0949

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

Flying Fish—Grnwch Vllg. West Indian food. Party rm. River view. 212-924-5050

Caribe—Grnwch Vllg. West Indian food. Party room. Jungle of plants. 212-255-9191

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

Coldwaters - Private Room, Seats 15-75—988 Second Ave., nr 52nd St. 212-888-2122

Party Professionals—Our Chelsea loft *with view & other unusual NYC locations.* Personalized catering & coordinating for any size event. **212-807-8278**

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: 691-9060 - Andy or Cheryl.

Moran's Fabulous Foods—*Unforgettable Parties - Charming Fireplaces and Patio Gardens. Personalized Service and Planning for 40-300.* **Colleen - 212-989-5689**

PARTIES At The COPACABANA!
The Legendary Night Spot at 10 E 60th St.
Corp/Pvt Parties, Weddings, Bar/Bas Mitzvahs, Sweet 16s, etc... **212-755-6010**

Canastel's
World-Class
Northern Italian Cuisine
Graciously Served in a
Festive Atmosphere and at
Affordable Prices for Your
Private Party or Corporate Event
For 10-400 • Dancing, of course!
212/677-9622
19 St. & Park Ave S.

PARTY AMIDST NOSTALGIA
In Terrific 1940s Big Band Ambiance.
5 & 10 No Exaggeration
77 Greene St. 212-925-7414
Perfect For Anniversary/Bridal Functions
AND REHEARSAL DINNERS!

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: **212-753-4858.** 987 2nd Ave. (corner 52nd).

NEW YORK MAGAZINE'S ENTERTAINING SECTION
Reach 1.7 million readers who revel in creating the perfect party! Call Denise Sisto at 212-643-6500.

Armando's
at Enoteca Iperbole
Midtown's Perfect Party Room
Superb Italian Cuisine
(212) 759-9720

PARTY SPACE

Stunning 1920s Ballroom—On Fifth Ave. All services provided. 212-420-8508

24 FIFTH AVENUE
Art Deco ballroom
with distinctive food,
service, and party planners
to assist you.
Call (212) 254-1300

NEED A SPACE?—For $35 plus tax, buy our location videotape featuring 30 of NYC's most sought-after party spaces. Call **Great Performances at: 212-219-2800**

Now the **TROPICA, CUCINA & CO.** and **TRATTORIA** restaurants in the Pan Am Building are available by the day, evening, or weekend for parties from 20-500. Call 212-949-8248.
Ask about NY Party Program.

The Historic & Elegant Club El Morocco Corp/Priv Parties, Sweet 16s, Mitzvahs. Zebra Lounge, Champagne & Errol Flynn Rms w/DJs, Dance Floors, 50-750P. W/ or w/o catering. **Nancy Levy: (212) 421-1694**

Successful Affairs—*Discovers & uncovers the finest in party facilities. Our services are at no cost to you.* **212-683-7574**

MAMMA LEONE's
FAMOUS & FUN!
Italian Cuisine • Entertainment
Rooms for 40-400 • Priv/Corporate
Call **212-245-5555**
Ask Tom Pollara about
Leone's Party Plan.

Upper East Side Billiard Club—Unique party space. 10-200. 212-831-7665

ACADEMY HALL—Classical statues in a grand setting of magnificent drapery and light. Ideal for weddings, social, corporate & performance events. Complete catering services available. **Call 212-505-5300.**

ALGER HOUSE
The most unique & charming mansion in Manhattan for your wedding of 30-130.
Kindly call: (212) 627-8838

BEAUX ARTS MANSION
Dramatic Entrance, Marble Staircase, Fireplace, Oak Paneling. **212-677-3173**

Uptown Ambiance In Downtown Loft
Ideal for sophisticated gatherings.
In-house florist & catering. **212-929-4819**

Small Wedding?—Cocktail Reception? Contemporary Townhouse/Garden avail. Several excellent caterers. **212-741-0567**

Your Wedding, Bar Mitzvah, S. Sixteen *in our beautiful Upper East Side setting.* Event plan'g. **202east** Doug 212-861-4330

Village Ping-Pong—Greenwich Village.
Ideal for Corporate & Private Parties.
Billiards. 10,000 sq ft. 212-989-3100

Continued on next page.

BOAT AND YACHT

Wedding & Party Packages—Start at $38.95 pp. incl. food & bar. Since 1972. *THE RIVERBOAT LINE: 212-307-0985*

"Cloud Nine" - Simply The Best—Private Luxury Yacht Charters. 212-248-3800

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

For Business And Social Events Afloat
For parties of 2 to 300 guests, we offer the very best selection of luxury yachts to suit most budgets, prompt, courteous service, and immediate quotations with the unique, exclusive facilities of our beautiful **Marina at NY's World Financial Center**
NORTH COVE YACHTS • 212-321-9350

Manhattan Yacht Charters
"Professional, responsive...100% accommodating" - **Manhattan Yacht Charters** makes the difference! **212-995-5470**

MYSTIQUE
Classic Weddings, Private Parties
MYC, Inc, Wall St, NYC 718-351-9395

V.I.P. YACHTS presents NY, NY
Weddings · Corp. Affairs · Dinner Cruises
Docking: NY/Bklyn/SI/NJ **(718) 934-1014**

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners · **CHARTER DIRECT**
Boat info - 7 days a wk. **212-736-1010**

ACQUARIAN CHARTERS: Top yachts, exquisite catering. Impeccable Attention to Detail. **NO FEE! 212-741-0708**

WORLD YACHT
CHARTERS · WE DO IT ALL!
· In the charter business for 22 years · Can accommodate 2 to 2,000 persons · Perfect for corp. events, product launches, weddings, bar mitzvahs or any occasion · Choose from over 200 yachts in the tri-state area · Sales office open 7 days a week for vessel inspection · Flexible pricing & no boarding/docking fees at our marina · Expert catering as well as flowers, music & all details will be handled by our experienced staff · We charter Coast Guard-approved vessels & offer convenient parking right at our pier. ***Call Stan Biesky or Michael Marchetta at (212) 627-2775.***

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

Continued from previous page.

PARTY SPACE

20/20 - ELEGANT ART DECO CLUB 20th St. off 5th Ave. NYC CORP/PRIV PARTIES from 100-800P. Top Sound System/DJ/Video. Fine cuisine - or outside caterers welcome. **Bob Estey: 564-4590**

To Advertise In
NEW YORK Magazine's
ENTERTAINING
SECTION
Call 212-643-6500

THE MANHATTAN ROOM

A 10,000-sq-ft penthouse loft on Fifth Ave., with magnificent arched windows overlooking all of Manhattan's skylines.

Ideal for wedding ceremony & reception, corporate events and other occasions. Complete catering services provided.

(212) 255-8112

LANDMARK On The Park

Affordable, elegant space. Great location. Wedding receptions, corp/priv parties & special events. 10-850 guests. **212-595-8410**

NY PROP GALLERY **212-399-0944** 20' vaulted ceiling, pond/w-fall, 2 mezz. Mitzvah, corp, priv. Speakeasy, Mardi gras fantasy opt. pkg, DJ, cater, 20 theme decor

200-Year-Old Farmhouse—Set on 47 acs in Queens; tents. Pvt/Corp. 212-860-7910

BUTLER'S
A Charming New Place To Entertain...
Receptions of 50 to 500 Guests.
For app't, call Banquet Mgr: **212-575-1407**

· STYLISH FIFTH AVENUE LOFT · Ideal For Intimate Gatherings. Distinctive catering, piano, bar...all the accoutrements for a **Wonderful Party 212-620-0622**

CELEBRATE YOUR EVENTS AT
DEZERLAND FUN CITY
6 CONCEPTS UNDER ONE ROOF
Guests will have the time of their lives cruising our '50s Hot Rod Disco, Drive-In, Sing-Along Room, and the most unique 40,000 sf Gameroom/Sports Complex and **'50s Classic Automobile Collection.** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests - w/wo catering. **Claire Shore 212-564-4590**

Elegant Ballroom—In Private East Side Town House. 212-517-5048

RECREATION

SKATE-A-DATE
Dinner at The American Festival Cafe and skating at Rockefeller Plaza Ice Rink - $22.50. Every Night - Call (212) 246 6699

WEDDINGS

CELEBRATE YOUR WEDDING AT DEZERLAND'S FUN CITY
Check our large ad under "Party Space".

Delmonico's—Weddings in Victorian Splendor. Surprisingly Reasonable!
(212) 422-4747

INTERIORS

New York Interiors is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. **Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CABINETRY

Woodcraft Interiors—Custom Eurostyle kitchens, cabinetry, raised paneled libraries and moldings. 212-355-2617

FLEA MARKETS

Jan Hus Church Flea Market—Every Sat, 9:30-3:30. 351 E. 74th St. 212-439-6452

Metropolitan Arts & Antique Pavilion NEW! NYC's only indoor Weekly Antiques Show! Every Sat/Sun, year-round - 9am-5pm, **110 West 19th St.,** NYC. New collections each week. Free shuttle from the Annex! **INFO: (212) 463-0200**

THE ANNEX ANTIQUES FAIR & FLEA MARKET
Every Sat. & Sun. year-round, 9am-5pm, 6th Ave & 25th St., NYC. Antiques, Collectibles & Decorative Arts. (212) 243-5343

FURNITURE

Custom Wall Units, Cabinets—Shelves, Built-Ins. (914) 739-4272

GENERAL CONTRACTORS

RENOVATIONS/ALTERATIONS—Efficient, immaculate. Kitchens/Baths. Custom cabinetry. Professional Designer in house. **GISA INC/BENTLEY INC.** 212-874-0297 - 888-7777

Recession Rebate/10% Disc.—Cabinetry/Renovations. Your plans/ours. 750-3579

HOME/BUSINESS IMPROVEMENT

Have You Reached Critical Mess? Organize your home or office and the rest will follow. **212-795-4427**

Renovations—Kit, Bath, Apts. Lic., Ins., honest, reliable S.T.H. Const 212-964-5011

CONSTRUCTION JOBS OF ALL **KINDS**—Resid. & Commer. Woodworking, kitchens, baths & all finishes. Free est. Fully insured. 212-956-5431 516-781-5315

NY Craftsmen—Carpentry, electric, etc. Contracting. All size jobs. 212-477-4477

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS Expert redecoration without new investment - featured NY Mag, NY Times, CBS. **Only $195/rm.** Tri-state area. **212-288-8888**

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Ref's. **Call Steve Lyons: 212-371-6771**

Former Bloomingdale's Designer—Will beautifully transform your space. Budget-oriented. **Sasha Designs - 212-243-1738**

Space Finders: Architect - Contractor Maximizes your space Physically and Visually, to budget. **212-472-1229**

Interior Designer And Consultant—Formerly of Lord & Taylor, NYC. **Ruth Shields, A.S.I.D. 516-487-3538/487-4744**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-869-9727

THE AFFORDABLE ALTERNATIVE Designer will show you how to decorate your home using industry secrets and sources. Create the look you want. Give new life to old furniture. **LOW COST. ONLY $180 PER ROOM.** Call today: **ROOM-BY-ROOM** **212-517-0091**

LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-340-9111

PAINTING & WALLPAPERING

UP AGAINST THE WALL
Meticulous Paperhanger/Painter. Free Est. Comm'l/Res. **Gary: (212) 679-5024**

Stephen's Painting—Neat, top quality work only. Plaster. Over 16 years exp. Top refs. Free estimate. Insured. 212-288-5328

Exceptional Painting—Quality, clean work. Free est. Ins & refs. 718-204-9137

Innovative Interiors—Paint & wallpapering. Qualitative & intelligent work. Decorating available. Gary: **718-956-3813**

ROSE-COLORED PAINTING
Some of the neatest, fastest and most talented painters in NYC! 11 years exp. Free estimates, advice. Josh Max. **212-642-5520**

THE *New York* COLLECTION

A. THE TEE: 100% pure white cotton in large or X-large. **($9.95)**
B. THE BOOK: Corky Pollan's Shopping Manhattan. Your "Best Bet" for shopping in the city. **($12.95)**
C. THE HAT: In Navy Blue with white New York logo. **($11.95)**
D. THE BAG: Heavy nylon canvas with separate compartment for shoes. Navy with white logo. **($24.95)**
E. THE GLOVES: Knitted yellow TAXI gloves with checker stripes. **($9.95)**
F. THE COLLECTION: Save 25% on the entire collection. **($49.95)**

ORDER NOW: 800-326-1852

All prices plus tax, shipping and handling ($4.00 + $1.00 each additional item). Allow 4-6 weeks for delivery.

Fine Painting & Papering—Expert, neat & reliable. Ins. Denis Cleary: 212-633-1164

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-744-9413

Beautiful Insides—Experts in painting, plastering, wallpapering, stripping. Excellent refs. Estab. 11 years. Ins. **212-517-9361**

Perfection Painting: Quality Painting. Established, professional. Emphasis on preparation. Affordable. **212-362-9763**

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

DECORATIVE PAINTING

Trompe L'Oeil & Faux—Superb work and classes. Tromploy Inc. 212-366-5579

Tidy Faux Finishes—Glazing, Marble, Sponging, Stone & Murals. 212-874-4678

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals & Mini-Blinds By Hunter Douglas. **KINGSBORO (212)-243-0722**

Our Blinds Style - Fit Your Look—Just give us a call, we'll come to your home with our books. **Home serv/sleek design is our specialty.** The Elite think blinds & call me. Minis - vertical - duettes - silhouettes. Wholesale. **Offerman Assoc. 212-721-9488**

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet!" - Joan Hamburg.
212-538-6567 **718-748-8600**

DIAL 1-800-CARPETS
Deep Discounts--Commercial/Residential
HAGGAR INDS., INC. Est. 1932 VI/MC

Adam, The First Man To Call—For all custom window treatments. 212-986-1510

SERVICES AND SALES

New York Services And Sales is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad. Special Service Rate: $65.00 per line, one time ad. (Frequency rates are available.) 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APPLIANCE

Call Dial-A-Brand With Make/Model. Appliances, TV, Video, Audio, A/C, Sub-Zero, Thermador, Dacor, G.E., Sony. **1-800-237-3220.** VISA/MC. Est. 1967.

SHOP VIA YOUR TELEPHONE
Factory-direct dealer for all brands - TV, VCR, A/C, Washers/Dryers, Ref. M/W Ship Tri-State 24 Hrs. Call Us Last With Make/Model For Lowest Price. **PRICEWATCHERS - 718-470-1620**

1-800-221-BUYS
Major Appliances, TVs & Microwaves At Low, Low Prices. **Home Sales Enterprises.**

ART

Portrait Oil Painting—In 'Old Masters' Style. Will Work From Photo. Call Jami Taback 516-764-6365

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. 212-874-7692

TELEPSYCHIC—Morris Fonte, now available for business/personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

BUSINESS SERVICES

TRANSCRIBER - Literary/Medical Expert Work, Fast. My Office or Yours. IBM 5 1/4" Discs/FAX. **212-982-8137**

CAREER SERVICE

Career Transitions—Define & Find The Work You Want To Do. 212-673-8861

CLEANING SERVICE

Never Clean Your Home Again... Let Us! Leisure Cleaning Services, Ltd. Insured & Bonded. **Call: 212-628-6130 - And Relax.**

Corporate Clean—Commercial/Resid. Cleaning. Credit Cards. 212-255-3920

COMPUTER SERVICES

DATUM
COMPUTER SERVICE

Software training	MicroSoft Windows
Purchase consulting	Word Processing
Your home or office	Spreadsheets
Emergency repairs	Databases
Very reasonable rates	Desktop Publishing
Free phone support	Custom Programming

(212) 477-5387

FOR SALE

Noisy Neighbors?
At last! A Remarkable Breakthrough For Noise Relief: The Quiet Machine®. Free Brochure. First & Co. - 718-544-7563

LEGAL SERVICE

Sexual Malpractice—Cases Against Therapists. Robert Lashaw, Esq. 608-1330

LICENSED MOVER

MIRACLE MOVERS
No Job Too Large Or Too Small DOT 11776 Home/Office **212-860-7568**

GALIL MOVING, INC.
Fully lic'd & ins. 24 hrs. Res/Comm. Free est. Box del. DOT 11903. 428 W. 47th. ICC # MC236599. Local/long dist. **247-MOVE**

MOISHE'S MOVING
AND MINI-STORAGE
LOCAL • LONG DISTANCE • OVERSEAS
439-9191 1627 SECOND AVE.
DOT 10674 • ICC MC176990

WEST SIDE MOVERS
Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave, NYC. 212-874-3866. DOT 670

NICE JEWISH BOY With Mini-Storage. 24-hr service. Big & Small Jobs. Local & Long Distance. 1000 S. Fort St., Harrison, NJ PM 00401. 212-925-1043

The Padded Wagon, Inc.
Moving, Storage & Packing Supplies. 1569 2nd Ave. (81st & 82nd). Hours: 8am-8pm, 7 days. DOT 709 212-570-5500

AMI MOVING INC.
Comm'l/Residential. Small & Big Jobs. You Deserve The Best Service - Since 1903 Fully Insured **212-860-2405** DOT 12491

SABRA'S MOVING & STORAGE
Professional Service • Last Minute. All Size Moves. DOT T11011. 61 W. 74th. ***Free Estimates. 212-799-6000***

LIMOUSINE SERVICE

YOUR CAR/OUR DRIVER:
Concerned About Traffic/Parking/Theft? Relax In Your Car While Our Chauffeurs Drive You At Reasonable hrly/wkly Rates. **CHAUFFEUR ELEGANCE 737-1633**

Timely Wheels Inc. *212-645-9888*—Luxury Sedans & Stretches Avail. AMEX

Super Stretches—6-10 Passengers. Low Rates. Major Credit Cards. 800-924-5701

Limos—6-12 Passengers. From $30/Hr. AX/MC/VI. 212-518-9510 & 718-318-1169

MAIL ORDER

Wonderful Old Movie Posters—Of Your Favorite Films, '30s-'80s. 212-860-8425

MASSAGE

"SENSATIONAL"
An Unforgettable Experience.
Safe & Total Relaxation.
Sensational Massage.
Major Credit Cards Welcome.
Residential Only.
24 Hours 7 Days 212-348-2500

A-1 Sunshine Services—Midtown location. Swedish massage. 212-247-6734

An Exceptional Massage—By French Lady. Clean/Private. 212-888-3497

Shiatsu—Japanese Massage. E 75th St. Men and Women. (212) 288-8143/8943

A DELIGHTFUL MASSAGE
Exceptional Relaxation in Midtown. East 50s - 7 days - Private. *212-754-1470*

A Heaven—Perfect Relaxation For The Modern Man. E. 60s. 7 Days. 212-838-1948

Lisa 212-768-1291
Japanese - Studio/Residential - 7 Days

Massage - Swedish & Shiatsu—Jericho Turnpike. 718-343-6043

The Incredible Lightness Of Touch—New...East 60s. Private. 212-421-5963

S S S 212-315-3525
Sensational, Soothing & Safe. 55th Off 5th

A JOYFUL MASSAGE
New...E. 50s. Private. 212-750-0557

EUROPEAN TOUCH
Of a mature lady. Warm, considerate. Private. E 50. 10-8pm. **212-980-8172**

ORIENTAL ESSENCE
Affordable. Relaxing. Private Rooms. Massage & Showers. Downtown. **24 Hrs. Open 7 Days/Week. Residential Also.**
212-964-4483

Unforgettable Massage For...—Distinguished Men. 212-532-1397

NEW SALON 26
Total Relaxation For The Body And Mind. By App't Only. Open 7 days. **212-725-7253**

Your World At Our Fingertips
New Concept. Spacious Park Ave. Locale. 10am-1am. **212-481-8692**

SPLENDOR 212-545-7697
Receive The Touch...
That Thou Hast Missed!

AAA 212-355-6421
Best Massage In Town. Only For The Best. Studio/Residential. 24 Hrs.

Courtney's Back—(212)-779-9226. New, Beautiful, Private. East 30s.

Executive Stress Relief—Private. By App't. 212-666-2816. $175.

A Sensational Touch.......Exhilarating!—W. Village (Wall St. access). 212-645-4995

A Loving Touch By Nurse—Exceptional Massage. 212-682-3632

Shiva's Pampering Massage—Studio/Residential. 7 Days. 212-254-1501

A Superb Massage—New East 30s location. 212-213-5167

California/Hawaiian Style—Manhattan Residential Only. 212-935-3711. 7 Days.

FOR EXECUTIVES - RUSSIAN—Massage. Full Body. Natasha/Joseph. W. 94th: 212-222-4868 / E. 10th: 387-8976

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage. **Studio & Residential. 212-472-1138**

John's Unique Universe For Men—$150. Massage By Eric In March. 212-213-1207

Continued on next page.

FINANCIAL SERVICES

FINANCIAL PLANNING

Financial Planning & Tax Consulting—Start conserving assets. Reduce income & estate taxes. Tax-return preparation available. Michael F. Porcari, CFP. **230-3289**

INSURANCE

Low-Cost Major Medical—Call Now For Information. 9am-4:30pm. 1-800-445-0454

Major Medical, Disability & Life Ins.—Insured Savings. Top Rated. 718-224-4565

TAX PREPARATION

Accurate, Dependable, Understanding
Federal, State, City Tax Preparation.
Alan H. Weinhouse, CPA **212-599-2482**

ARE YOU AN ENTREPRENEUR?
For Quality Accounting & Tax Preparation, Including Financial Planning And A Full Range Of Services For The Up-And-Coming Tycoon:
BUCK, STURMER & CO.
Certified Public Accountants
With Offices Located In Midtown Manhattan & Rye. Contact Doug Buck Or Rick Sturmer For A Complimentary Initial Consultation. **212-697-7333**

What Happens When The Best CPAs *come together?* **QUALITAX INC.** *We have prepared taxes for some of the richest & most famous people in America.* Call 212-861-9713 352 East 76th NYC

SERVICES AND SALES
Classified Advertisers—Save Time!
Use our FAX # to meet deadlines.
212-643-6396

Continued from previous page.

MASSAGE

Healing Touch By Nurse—By Appointment. Penthouse Location. 212-545-1549

Valerie Of Milan—International Staff. 11am-11pm. Residential. 212-751-4786

For The Special People!—Be a V.I.P. - Bath And Massage. 212-582-3161

ELIZABETH - SUPERB MASSAGE
Private. Midtown Studio.
Residential Available. **212-682-2942**

Relax & Enjoy A Great Bodyrub—App't. Senior Citizen Discount. 212-860-7742

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

Latin & Oriental Relaxation For Men—Private. Near LIC. 718-478-0055

Penthouse South—Total Relaxation. Sensational Role-Play Also. 212-779-4297

ALOES 212-799-7087
Private Care Makes You New! W. 71st.

Extraordinary Massage—Unforgettable! East 20s...212-685-5614

Brooklyn's Best Relaxation—Distinctive Bodyrub. 718-789-3799

New Tasha's Place—Adventures In Exotic Massage/Role-Play. Comfortably Discreet. Private Location. 212-581-2946

Miramar Studio—Selective Privacy, Superb Bodyrub. 212-826-8814

Touch By Tomas For Gentlemen—$150. Relax, Refresh & Renew. 212-725-4661

LINDA & SUSAN: 212-759-7323
First Choice Relaxation. Top Quality.
Studio/Residential - 24 Hrs.

A GENTLE TOUCH—
Loving, Sensitive, Excellent Quality
Massage. West 75th St. 212-362-8176

European Aromatics
E. Side Locale. 10:30am. 212-223-2658

Beautiful Experience - Relaxation—
Oriental/European. 1/2 Hr Available.
$5 Discount With Ad. 718-672-2226

COSTA DEL SOL / 212-371-0175
Elena & Friends. A World Of Relaxation.
Swedish & Shiatsu. **10am-2am.**
7 Days. Residential. 24 Hours.

Diana's East—59th & Third. By Appointment Only. 212-308-7066

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

FINANCIAL SERVICES

Offer your financial expertise to our 1.7 million readers. To advertise, call Mark Bristow.

212-643-6500

LA RENAISSANCE—Sauna, Steam, International Technique. 7 Days. 10am-12am. 516-739-3131. Mineola.

SHIATSU 212-755-4296
New management. Japanese.

Joelle's Madison Ave. Salon
Mid 50s - Private & Elegant Studio.
Call For App't: 212-486-7332

Hakone 212-486-6444
Professional Masseuses From Japan.

Miyako—Long Island Expressway, Exit 31. 718-631-2347

Licensed Masseur For Men—East 50s Studio/Your Hotel. Richard. 212-759-6210

Massage Therapy By Mature Lady—For Older People. 11am-8pm. 212-949-6325

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

Masseuse/Nurse—E. 88th. Formerly 79th. 10am-10pm. Res/Studio. 212-876-1747

Okinawa Spa—Wonderful Shiatsu/Swedish/Sauna/Showers. 914-833-1555

Parisienne—Enjoy A Relaxing Massage, By Appointment - 212-957-8401

A Golden Touch - Grand Opening—Swedish Massage With A Touch Of Distinction. E. 40s - Near 5th Ave. 212-355-7467

KIKU 212-223-2650
Japanese Shiatsu - Swedish. Residential.

Samson...Man Wonder Of Massage—212-679-0450 / 684-7417 & 201-284-1959

Sophisticated European Lady
Luxurious Surroundings.
Residential/7 Days. **212-262-4537**

SUPERB MASSAGE—
Reflexology. Private. 212-489-5322

Relaxation...Just A Touch Away—By App't Only. Low Rates. 212-996-0255

JAPANESE 718-229-1538
LIE Exit 32. Shiatsu & Body Shampoo.

Stress Therapy—Relaxation Bodywork. 516-294-2634 & 516-294-1936

Sapporo - 212-750-3560
Educated in Japan - Residential Available.

STUDIO 50
Japanese Shiatsu & Swedish
212-832-3920/3928

Mature Massage Therapist—Warm & Caring Massage. 212-595-1754

Relaxation Therapy—By sophisticated Austrian lady. Central Pk So. 212 246-2810

European Body Rub—Clean, Exclusive Privacy. East 50s. 212-759-0032

Massage Fit For A King—Private Studio. 7 Days Residential. 212-319-9863

FUJI 212-734-6691
Masseuse from Japan. E. 70s.

All-American Naturalle—Massage Therapy. Relaxing Treatment. 212-888-1807

Massage Therapy—By Someone Who Cares. Healthful/Relaxing. 212-696-1612

Madame Butterfly Touch—East 33rd. Residential. Private. 212-685-5090

To Advertise In The **SERVICES AND SALES** Section, Call **212-643-6500.**

Akasaka 212-580-9029
Japanese Shiatsu - Swedish. Residential.

Total Relaxation—Exclusive privacy. By app't. 718-343-5327

To Advertise In The **SERVICES AND SALES** Section, Call **212-643-6500.**

MATRIMONIAL SERVICE

Special Weddings For Special Couples—Interfaith - Multiethnic, Nonreligious Ceremonies. See New York Magazine - April 2, 1990. 212-873-0918

PERSONAL SERVICES

From $10.00 A Month—24-Hr Answering And Mail Services. Action - 212-279-3870

Need More Hours In Your Day?—
We Have The Answer! From Shopping To Reshaping Your Lifestyle. Call U Name It. Great Gift Idea. 598-9868, Bpr. 284-0099

Phone Answered In Your Name—From $8. Mail/800/Beeper/Call: 212-868-1121

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

While You're Away—Cat Care In Your Home. Bonded. Refs. 212-741-0122

My Home Loving Care—Small Dogs. 20 Yrs Experience. East 50s. 753-1147

LIVE!
1-900-tel-a-vet
The 24-Hour Veterinary Advice Hotline
$5 first minute; $3 ea. additional ($14 avg. call)

PHOTOGRAPHY

Delight The Man In Your Life
With The Nude You - By Marie-Claire.
Women only. Call 212-473-1566.

Deborah Matlack 718-788-0665—Weddings/Events/Portraits

Wedding Packages/Hourly Rates—Portfolio. Paul - 212-242-6514

Gentle, Lo-Key Photos—Professional. Weddings/Corp. Brochure: 212-921-9255

Give Yourself Romantically:—Intimate Portraits By Fem.- Gift Cert. 212-388-2687

Best Wedding Value—Both Formal And Candid. Karen Milliken. 212-689-6123

RESUME SERVICE

Career Resumes—Free Consult/Critique. Call: 800-800-1220 Or Fax: 800-927-4611

LICENSED THERAPY

Affordable Sex Therapy
Trained Surrogates & Expert Therapists.
Therapy That Really Works! **212-721-7650**

ACHIEVE SEXUAL SUCCESS
Outstanding Results With NYC's Leading Team Of Sex Therapists & Surrogates. AASECT Certified. MD-Supervised. All Dysfunctions. **212-971-6060**

Kind, Sensitive Surrogate Therapist—MSW. Trained. Credit Cards 212-865-7214

SURROGATE THERAPY—If you suffer from impotency, premature reaction, sexual shyness, surrogate therapy may be your only answer. Lic. therapist, med. superv. ins. reimb. Midtown. 725-3757.

Caring Surrogate/Counselor—For Sexual Problems Only. Queens. 718-641-8655

ROLE PLAY

Sonya - Statuesque Nordic Specialist—1pm-11pm. 212-725-3923

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. E. Side Locale.
10am-midnight: **212-889-8374 / 779-4093**

Behavior Modification—Nurse Therapy & Role Play By Experts For The Novice & Connoisseur AX/VI/MC. 212-889-3350

All Interests Explored—With Psychodramatists. 212-397-5204

Private Relaxation—By App't. Park Slope Locale. Luxurious. Safe. 718-636-9038

Professional Role-Play
Enjoy Relaxation Therapy. East Side.
10am-midnight: **212-545-7368 & 545-8656**

Call & Relax—With Therapeutic Role-Play. Credit Cards. 800-238-8392

Total Role Playing—Private. East 80s. 212-517-6957; 212-517-6538

Role-Play By Alexis—Upscale Clientele. Private, East-30s Penthouse. 212-969-8622

For Discriminating Men—Intense Therapeutic Relaxation. Safe. 212-988-3226

Escapist COMPULSIONS Explored.
Role Playing, 150 Unusual Dramas.
PhD. 7 Days. 11am-10pm. 212-475-3377

New! West 57th. French—Elegant Therapy. Role-Play. 212-262-0830

One-In-A-Million Relaxation—For The Harried Executive. East 80s. 212-734-4419

LuvSaver—Unfulfilled fantasies explored! Solutions. No taboos. 212-246-0331

Ms. Julie Diamond—Expert Relaxation Techniques/Role-Play. 212-458-3888

Nurse Psychodrama—Relaxation Therapy. East 80s. 212-734-4419

Paradise Lost—Psychodrama Specialists. Skilled In Every Aspect Of Behavior And Role Playing. 212-947-2959. Credit Cards.

Park Ave. Relaxation Therapy—Quiet, Tasteful Role-Play - 11-8pm. 212-213-2735

Live Conversation—Psychodrama & Role-Play. 212-970-3360

Celebrity Psychodramatist—Demonstrates All Phases. Ms. Park. 212-496-1794

Psychotherapist—Explore All Subjects. Role Playing - 24 hrs. 516-422-2404

Retreat Into Luxurious Elegance—Relaxation In Exclusive, Pvt Gentlemen's Club Atmosphere. Diana. **212-644-0507**

Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

Relaxation Therapy For The Mature—Executive. Private. E. 30s. 213-2706

PAMPER YOURSELF
With Exquisite Body Relaxation.
Call Michelle - (212) 831-1851

Continued on next page.

SERVICES AND SALES

Continued from previous page.

ROLE PLAY

MARLA & LISA
1st Class Relaxation Therapy. 11am-mid. Elegant/private. Credit cds. 212-247-5037

Sexuality Therapy—E. 41st & Park Ave. Relaxing/Role-Play. Didi - 212-867-9173

STRESSED? RELAXATION PLUS.
Learn The Art Of Relaxation.
By App't. Lynn - 212-545-8404

Total Relaxation—Like Never Before - Lorraine's. 212-598-0322/212-598-0323

Unique Role Playing By Experts—East Side. 212-371-5654 / 212-661-5756

Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 212-888-1666

Sensual Relaxation—For The Discerning Man. Manhattan Residential. 212-397-0795. Cindy/Tina. VI/MC/AMEX

Evening Are Exciting At
Barclay Leisure Services
11am-11pm. Midtown. **212-581-4900**

Cerridwen's Inspiration—Humanistic Psychodrama. 212-714-7174

The Lucky Few—Complete Role Playing. Plush Surroundings. Amy. 212-689-6138

Copacabana—Total relaxation for mind & body. 11am-8pm. (718) 672-0449. Qns

EXECUTIVE REJUVENATION
Noon-11pm. Residential Only.
212-679-9863

First Class Relaxation Therapy—Sophisticated Role-Play. 212-279-8522

Connoisseur Of Inner Dreams—And Personal behavior role-playing. 212-721-5683

Let Us Help You To Relax—Midtown. Miss Stevens. 212-799-7643

Psychodrama/Expert Behavior—Therapy. Doreen Lash. 212-581-4002

NUTCRACKER SUITE
Role-Play For The Connoisseur.
Elegant. Madison Ave. 212-779-7643

Psychodrama—To make yourself available. 212-255-0664

The Secret Gardenia—By App't. Only. Relaxation Therapy. 212-447-0183

Converse & Role-Play—With Suzanne Cummings. Free yourself of stress. Use sensitive reinforcement. 215-546-5008

Sensitivity & Relaxation
Away From The Pressures Of Life.
Call Bluette - 212-889-1778.

Sensual Relaxation—Discriminating clientele. East 50s - by app't. 212-308-4149

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

To Advertise In
NEW YORK Magazine's
SERVICES AND
SALES SECTION
Call 212-643-6500

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Seeking South American Or European—Jewish woman, 25-32, who is very pretty, well-educated, elegant, sophisticated, considerate, and genuinely nice. I am a marriage-minded, early 30s, 6', international attorney/businessman, who is considered extremely handsome, athletic, romantic, warm, and as having an excellent sense of humor. Please send note/phone/photo. 5188 ✉

Very Pretty, Green-Eyed Brunette—Jewish professional, 41, 5'5", slender, with a warm, sincere, fun-loving heart - for that special man. 5167 ✉ ☎

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65 please. 4806 ✉ ☎

Athletic Jewish Man—Very successful exec, Ivy grad, tall, handsome, 30s, seeks bright, beautiful, active woman, 20s, to share love, family and a wonderful life; but first, let's have fun! Photo please. 4809 ✉

Advertising Exec/Computer Wiz—Early 40s, Jewish, tall, athletic nonsmoker - funny, culture vulture. Seeks attractive, shapely, well-educated career woman, 30-35, for Manhattan activities (romance included). Photo. 9385 ✉

Beautiful, Exceptionally Accomplished—Fabulously-figured, athletic doctor, 35, willing to relinquish the delights of blind dating for the inquiring mind, bantering wit, energetic body and warm spontaneity of one very sharp, proficient, sexy, good-looking Jewish man, 30-42. 5218 ✉

Leggy Blond—Tall, elegant, very attractive, Scandinavian-looking and feminine. I am unpretentious, with playful humor, old-fashioned values, caring and honest. I love to travel as well as stay at home by the fire. Successful professionally with varied interests - including music and sports. Seeking a man (38-50) for friendship, romance and passion. Note and photo please. 9381 ✉

Good Looks, Great Legs—Bright, witty, Jewish blond entrepreneur, 31, seeks terrific man. Photo required. 9401 ✉

Cinderella Story—If the glass slipper fits, this entreprenuer, 42, will make you a princess. This ad is for real. 9413 ✉ ☎

Pretty, Responsive Manhattan MBA—(40-something, great figure, 5'2", green eyes) - who is witty, loving and adventurous - seeks exciting, successful professional/businessman to share laughter, love and life. 5183 ✉

Banker, 33—With lonely Steinway D, seeks young, beautiful pianist for extended harmony. Letter/photo. 9386 ✉

Jewish Female, 34—5'5", very pretty, athletic, intelligent, sweet, romantic, funny, financially secure, sophisticated but down-to-earth, with old fashioned values - seeks exceptional, single white male, 30-40, intelligent, handsome, athletic, kind, Jewish or other. Letter and photo please - I will reciprocate. 5217 ✉

Executive Male—Wishes to meet upmarket, British or Ivy female. 4824 ✉

Active And Curious—Slender, warm and caring woman, 43, seeks partner who is equally spontaneous, decisive, confident, and likes travel and culture. 9361 ✉ ☎

Really Beautiful, Brilliant, Sexy—Feminine, slim, Jewish, Manhattan professional woman, 33, with real depth and sense of humor, reluctantly placing an ad for the first time. Seeking: good-looking, sexy professional man, who is also tall (5'9" plus), 35-44, romantic, creative, slightly decadent and intellectual, for lifetime of passion. Photo please. 4832 ✉

Central NJ, Single White Female—44, 5'7", pretty, slim yet curvy, with brown hair and green eyes. Owns computer consulting business, studied fine arts - loves theater, music, gourmet cooking and wine - and is active in politics. Looking for a man, my age or older, who is intelligent and witty and loves good conversation. 5143 ✉

Forever Valentine Sought—By high-caliber, handsome, multifaceted, leading Ivy CEO - tall, affluent, a genuine, young, nice guy - passion for humor, 101.9, culture, Motown, fitness - needs special lady, to 37, bright, 5'7" plus, for incredible romance. No reply without photo. 4819 ✉

Palm Beach?—If you live in or travel to Palm Beach, perhaps we should get together. I'm a bright, brainy beauty, a warm, witty Wasp, single, slim and stunning. Are you an intelligent, attractive professional male, 50 or more? Note please. 4827 ✉

George Bailey Minus Mary—Very funny, really adorable, good-natured, sane 38 year old, Italian-American, Catholic male, 5'8" fit. With much love and a "A Wonderful Life" seeks woman of similar qualities, 25-35, whose beauty is only surpassed by the love in her heart. Recent photo/note. 9395 ✉

Creative, Sensitive Man—Seeking attractive woman, 35 plus, whose values match mine - openness, honesty, the simple things in life. Note/photo/phone. 9396 ✉

Seeking A Wife—Jewish man who is (nonpracticing) gay, but can never accept that life, longs for traditional life. I'm 35, slim, bearded, masculine and a teacher. I can offer a caring heart and, yes - we can create a child. It's my dream. Are you out there? 5198 ✉

Warm And Good-Hearted—But a bit neurotic. Good sense of humor but shy. Runner, cyclist and outdoors lover but smoker. Fan of high-brow stuff and Cheers reruns. This pretty writer, 34, Jewish, is looking for a down-to-earth man with contridictions of his his own. Note/photo. 4823 ✉

Martial Artist—CPA, 31, seeks oriental Jewish lady for "AI" relationship. Photo/note. 4826 ✉

Slim, Pretty, Vibrant—North Shore LI widow, 50s, seeks educated man, 54-67, to share arts, conversation, good food, long walks, travel and companionship. 9389 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Caring Guy's First NYM Ad—30, 5'10", slim, nice-looking, dark brown hair, brown eyes, healthy, financially secure Jewish professional - who is loyal, a little shy, and very honest - seeks pretty, white, single, slim professional lady, 24-30, to share a lifetime of friendship, love and marriage. Please be nonsmoking, drug-free, and have good values. Let's exchange photos and talk. 5190 ✉

Human Services Professional—Attractive, pleasingly plump, Jewish, divorced female, cultural interests - seeks interesting, successful, widowed or divorced male, over 50. Note. 9394 ✉

Uncompromising—International corporate executive, 49, very successful, with all due attributes and amenities - very attractive, charismatic, giving, caring, charming. Music, tennis, ski, sports cars, world travel. Will settle for a woman of great style and elegance, indisputable beauty, outstandingly bright, romantic, 30-35, free to share and love the best life has to offer - me. 9377 ✉ ☎

Attractive, Outgoing, 5'4" Brunette—37, in advertising, seeks professional man, 35-50, Christian, creative, self-motivated, sensitive, with sense of humor, for a lasting romance. I like movies, writing, photography, politics and playing golf. Note/photo please. 9402 ✉

Successful, Handsome Executive—Male, Jewish, 39, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-36, for serious and caring relationship. 4814 ✉ ☎

Restaurant Maven—41, 5'10", 180. Likes Manhattan scene. Seeks very pretty Christian lady, to 36, nonsmoker. 5'5" to 5'7" a plus. Note/photo/phone. 9356 ✉

Health, Wealth And Everything Ealth—I'm a nicely built brunette who's a sexy 42 - and very together. I seek a man who is younger or older and who has health and everything ealth. Nonsmoker only. Phone and photo. 9408 ✉ ☎

Seeking A Man In His 40s—Who wants to have the time of his life for the rest of his life with a warm, kind, highly respectable, pretty, smart Jewish lady, 30s. 4833 ✉ ☎

Polished MD—40, Jewish, seeks refined lady, 25-35, to make a life and babies with. Photo. 5214 ✉

Looks, Charm And Personality—50, 5'4", slim Jewish female, seeks quality man, 50s. Note/photo. 9364 ✉

Is There A Tall—Slim, warm, low-keyed, attractive lady out there, under 52, for lunches, dinners, theater, talks, companionship and maybe more with a 6'3", slim, athletic, distinguished-looking young 60ish, Ivy LLD, gentle man? 5219 ✉

Attractive Woman In Mid 40s—Slim, 5'4", professional, on the intense side. Enjoys the arts, ideas, dancing. Looking forward to meeting keen-minded, serious but spirited Jewish man, 40-49. Marriage-minded. 9414 ✉ ☎

Gay Male—42, handsome, healthy, successful and a whole lot of fun, seeks a warm and attractive young man, 20-24, for laughter and romance. Note/photo please. 9383 ✉

I'm Interested—In your sense of humor and personality. I'm seeking a "mate" - a man at least 45 years old, mentally alive, flexible in life views, complex, and comfortable with his professional achievements. If you are looking for a woman of character, taste, charm and humor (although some think me wry), as well as attractive, forthright, independent and successful, please drop me a note and let's arrange to meet. 5206 ✉

Ready If You Are—Pretty, Jewish, divorced North Shore lady, who's also an energetic, sensitive, financially secure business owner, seeks love and romance with a commitment-minded, sincere, humorous, accomplished, nonsmoking Jewish male, 48-58, for a loving and lasting relationship. Note/phone/photo please. 5205 ✉

Westchester—Beautiful, blue-eyed blond, age 37, professional woman - who is well-educated, slim, active, extremely bright and sophisticated - wishes to meet successful, professional Christian male, age 37-48, with traditional values, for warm, loving and lasting relationship. Prefer replies from Westchester/Southern CT/ Northern NJ. Photo/note. 4800 ✉ ☎

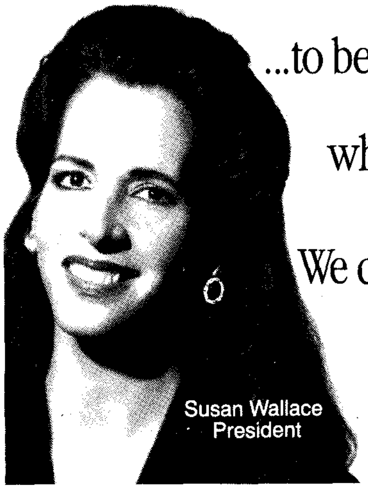
STRICTLY SPEAKING...
900 Personals Get Results

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 PM on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week from anywhere in the U.S. *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK, NY



THE SINGLE LIFE

25% OFF* Thru March 10th

Still single? Wouldn't it be great...

...to be in the right place at the right time when the right one comes along.

We can put you there.

To find out how, call or drop by today.

Susan Wallace
President

It's already great at
PEOPLE RESOURCES
(212) 765-7770 • 119 W. 57th Street
Open: MON–FRI 9–9 • SAT 10–5 • SUN 12–5
(718) 204-6266 • (516) 794-2740 • (914) 328-9761 • (201) 585-0006 • (203) 852-9567
*Based on same day enrollment
Member New York Chamber of Commerce and Industry

TAKE CONTROL OF YOUR SOCIAL LIFE

Someone Very Special—Handsome, tall, fit, early 50s and Jewish - also athletic, honest, financially and emotionally secure. Seeks very pretty, thin, secure, nonsmoking, down-to-earth kind of woman to share love, laughter and ever-after. Photo a must; will exchange. 5192 ✉

Gorgeous, Gifted, Genuine—And great legs! Slim, classy lady, mid 40s, seeks divorced Jewish male, 45-55, who possesses the sterling qualities of kindness and honesty. A good sense of humor, intelligence and a desire for commitment are a must. NJ/NY. Phone/photo. 5194 ✉ ☎

Attractive, Loving, Intelligent Woman—5'7", mid 40s, seeks romantic, personal, spiritual growth partner with warm-hearted, secure man, 40-54. Loves country living, travel, tennis, children, sunsets and cuddling. Write with photo. 4821 ✉

Professional Woman—Attractive, 5'6", 28, slim brunette, hazel eyes, athletic, Catholic. Seeks 32-38, professional, attractive male - secure, supportive, never married - for fun-loving relationship, possible commitment. Note/photo. 5200 ✉

Good Man—Handsome, funny, Ivy-educated lawyer, 38, 5'11", 180, seeks smart, sane woman with a creative spirit. Photo appreciated. 9367 ✉

It's A Wonderful Life—But can be even grander when shared with a special person; this very charming and bright female, 34 years, is seeking that wonderful, successful, upscale, no-nonsense man of integrity, high values and high quality. I believe he is out there and await his presence! 9370 ✉ ☎

Alphabetically I Am—Athletic dentist, 5'9", Jewish, nonsmoker, 31 - seeking a bright, witty, energetic woman, 23-32, who can add words to my life such as companionship. Thanks. Photo. 9372 ✉ ☎

Charming, Communicative, Secure—Tall, slim, rare Aries male, 43, passionate, sophisticated, independent - seeks similar, fine female, 28-35, 5'6" plus, for dynamic life together. No smokers. 5202 ✉

Loves City And Country—Genuine, warm-hearted, white, good-looking and witty, 5'7" male, 34, dreams of 25-34, attractive, slender and active white female. If you have a positive attitude and love fun and nature, come share laughter and the good things in life. Photo. 5221 ✉ ☎

Rearing To Go—Petite, slim, attractive Manhattan redhead, recently retired, seeks very fit male soul mate, 55-65, to share travel, books, theater, foreign films and casual life style. 4801 ✉

Striking JD • Former Model—24, 5'10", blond hair, athletic, slim. Seeks Jewish knight, MD/JD, 6'1" plus, 25-34, for romance. Photo please. 5204 ✉

No Angel—Hard to handle, easier to hold guy. I'm 6', have dark hair, and in body as well as attitude, I'm a young 41. I'm attractive and wouldn't be honest if I said looks aren't important. But so are maturity, fun, independence and the toughness needed to deal with a hard-headed man. Late 20s-early 40s - for anywhere it may lead. Photo a plus. 4810 ✉

Lovely Country Club Lady—North shore, western Suffolk, seeks professional, secure, fun-loving man, 55-65. 9409 ✉ ☎

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News • & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Enter My Dream—We lead a wonderful life - welcoming travelers to our small inn, tending our garden, creating delicious foods, meeting many people, but enjoying cozy privacy as well. This 40-something, Jewish, nonsmoking woman wants to hear from a successful, sensual, nonsmoking man who dreams also. 5201 ✉ ☎

Not Just Par For The Course—Warm-hearted woman - sophisticated yet down-to-earth, mid 40s, 5'7", trim, elegant, very attractive, successful health care consultant, arts lover and budding golfer. Seeking accomplished man who is astute, kind and funny, for lasting match on and off the links. Note/photo. 9397 ✉

Eye Color Is Not Important—As optometrist, I can change this at your whim. What matters is sincerity and levelheadedness. Single Jewish male, 29, 6', seeks same in pretty, slim female, 23-30. Note/phone/recent photo guarantees reply. 4815 ✉

Catch Of A Lifetime—Very beautiful, slim, ultrafeminine lady (looks 28), with long dark hair, passion, style, and a big warm heart, seeks handsome, successful, intelligent, kind, athletic male, 27-44. Note/photo, please. 4799 ✉ ☎

Warm Murphy Brown—(Except I'm a green-eyed, gorgeous brunette), 37, 5'6", successful professional, physically fit, enjoying all NYC offers as well as the great outdoors. Seeking similar qualities in an attractive, secure male, interested in a long-term partnership. Prefer down-to-earth and curious nonsmoker/nondrinker. Photo and note a must, please. 9399 ✉

Attractive, Classy, Single Latin Female—Physician, mid 30s, 5'7", caring, with good values, nice personality and a heart of gold - seeks sincere, romantic, educated, healthy nonsmoker, gentleman, 33-40 years, looking for love and marriage. Phone/photo/note. 9378 ✉

Dreams Can Come True—Attractive, blue-eyed, 31, 5'6", warm, shapely, intelligent Jewish woman, who loves travel, sports, good conversation and happy times - looking for real special guy who is sincere, handsome, professional, well-bred, cuddly, with a heart of gold, for everlasting relationship. Note/photo. 4802 ✉

Male Curmudgeon—Independent, amiable and easy on the eyes, 33-43, sought by curly-haired, green-eyed, latter-day thinking man's crumpet. Literate response rewarded. 5210 ✉

Dynamic East Indian Male—5'9", 33, born USA, finance exec, amateur pilot, linguist, sports, jazz and a great sense of humor - seeks athletic, 20s, Renaissance woman. Note/phone. 9368 ✉ ☎

Pretty PhD—Seeks man of substance, 38-50, for loving relationship. Open to divorcee with small children. 4781 ✉

TV Producer—58, 5'6", and reasonably attractive, seeks male good friend - someone who enjoys theater, dining out, good conversation and laughter. 4804 ✉

Bookish, Bright, Culturally Literate—Complex, good-looking, golden-blond, blue-eyed female, 33, whose interests include cosmology, theoretical physics, spirituality, history, architecture, birds and vodka, seeks to meet possible significant other. Photo/letter. 9392 ✉ ☎

Wondering Where—All the nice guys are? Here's one! Jewish male, 39 - likes dining out, sports, romance. Interested in this mentally stable, marriage-minded mensch? Photo/bio. 5211 ✉

Liberal Protestant Man—43, fit, 5'10", 155 lbs, loves classical music, skiing. Seeks open-minded woman, under 38, wanting marriage, children, happiness ever-after. Note/photo. 4803 ✉

Are You Having Fun Yet?—I'm not! Life *seems a little boring lately - it needs a new* person to help liven things up! Tall, classy, ambitious yet down-to-earth, cute Jewish female, 33, looking forward to meeting a tall, single Jewish man, at least 6', who enjoys window shopping, dancing, museums. Give it a shot! 5222 ✉ ☎

Very Attractive, Fit—40-year-old, 5'11", male Manhattanite - well-traveled, never married, Jewish (not religious). Interests include tennis, scuba, gourmet cooking and laughter. Motto: "You are never too old to have a happy childhood." Seeks petite, attractive, intelligent, adventuresome, self-aware, nonsmoking female, 25-38, to explore the possibilities. Note/phone/photo essential. 4805 ✉

Incurable Romantic—Handsome, successful, 30-year-old, Jewish, 5'10", blond, blue-eyed, 180 lbs, Wall Street professional - looking to catch spring fever with a beautiful, slim girl, 23-30. She should have the charm of a country girl but also feel at home in a cocktail dress. I enjoy the beach, theater, rock concerts, dancing, working out (sometimes), large dogs, long conversations, and romantic times spent with a truly special girl. Please send note, photo and phone. 4817 ✉

Attractive, Athletic, Articulate—Affectionate, successful Jewish exec, divorced, early 50s, seeking pretty lady who is slim, sensuous and emotionally secure, to share fun times and a lasting relationship. Recent photo/phone, please. 9363 ✉

Prisoner Of New York—Surgeon, 39, honest and sincere, with rugged good looks and all-American values, seeks exceptionally attractive, slim yet voluptuous younger woman to plan escape together, forever. Photo/phone a must. 4812 ✉

Attractive Brunette—Early 40s, 5'4", dark hair, Jewish (nonreligious), never married, NYC resident. Seeking kind, intelligent, emotionally understanding man, 38-50, able to give and take love, for best friend and soul mate. Not into 'singles' and bar scene. 9365 ✉ ☎

Tall, Handsome, Athletic, Shy—Jewish businessman, 34, seeks pretty, 25-plus woman for friendship and the "etc." which may follow. Photo a must. 9405 ✉

Ready To Retire My Number—Handsome Jewish professional, 28, seeks relationship with attractive Jewish female, 23-28, to share laughs, good times and our mutual interests in sports, travel, physical fitness, family and friends. Note and photo - will exchange. 9379 ✉

Rugged Italian—39, handsome, down-to-earth, fit, seeks the same in female. Race and profession unimportant. Photo a must. 5196 ✉ ☎

Able To Leap Tall Buildings—In a single bound! Very pretty, 32, 5'6" brunette with long legs and a wicked sense of humor, seeks mischievous, brainy, nonsmoking Democrat who loves baseball, beer and buying flowers. Note/photo. 9404 ✉

Physically Active City Woman—36, whose heart is in the wilderness, seeks bright, funny, active, no-nonsense man who has camped or hiked at least once. Photo necessary. 4813 ✉

Vivacious, Green-Eyed Beauty—29, slim, intelligent, Jewish, family-minded female who loves to laugh and enjoys movies, theater, working out, NY Mets and much more, seeks attractive, intelligent, professional, successful Jewish male with similar interests. Nonsmoker. Note/photo/phone. 9393 ✉

Blue-Eyed Beauty—26, health care professional, seeking a hard-to-find, fit, ambitious, single professional man, 28-32, who enjoys the finer things in life. Note/photo. POB 32H, Scarsdale, NY 10583.

Thinking Woman's Man—39. Sensitive, sincere, steady, sexy. Accomplished TV journalist, photographer, writer. Ready for trip to Bountiful. Take my hand. Note/photo. 9380 ✉

Marriage-Minded—Catholic pharmacist, 38, who is financially secure, handsome, easygoing, likes the outdoors, seeks traditional, loyal, domestic, cheerful woman, 29-36, for life's enjoyable journey. Note and photo. 9406 ✉

Lonely At The Top—This 40-year-old, athletic, tall, ruggedly handsome, successful entrepreneur from LI is looking for a woman with brains, beauty (on the inside and the outside), and a nice figure. Some of our interests should be sports, beach, travel. But, most importantly, have a great sense of humor. Animal lover a plus. 26-38 preferred. Photo a plus. 9366 ✉ ☎

An Ocean Of Passion Awaits A Man—Who can light the fire of this sexy, hip, very pretty woman, 31, who loves the beach, travel, movies and you? Take the plunge: send note/photo/phone. 4808 ✉

Want To Be...Not—Great-looking, 32, 6', athletic Jewish male - seeks intelligent, communicative, stunning woman who feels communication and honesty are key, 23-31. Photo/note/phone. 4816 ✉

Jewish Male—41, handsome professional, seeks an attractive, intelligent female for romance. Photo if possible. 9410 ✉

Discouraged By Misleading Ads?—Well, this search means too much to me to fabricate, so...this tall, stunning, exotic, very shapely, green-eyed brunette - loving, kind, passionate, successful entrepreneur, unencumbered woman living in northern NJ - *seeks one loving man (mid 40s-early* 50s) who's looking for serious relationship and wants who I am. 9376 ✉ ☎

Bank On Me!—Bank VP, 33, Jewish, pretty, athletic, into cycling, theater, travel. Seeks man to share outdoor adventures and cultural events. Guaranteed high rate of return. Photo/note. 9407 ✉

Attractive, Clever, Midwestern—Woman - with great hair. Seeks a nice guy's guy, 30 plus, comfortable in the Montana mountains or at the Met. Photo. 4831 ✉ ☎

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

ASSORTMENTS

Successful Jewish MEN, 35-55: Intro Club Featured NYM, 10/7, Dan Greenburg, **New Yorker** Talk of the Town, 1/27. Meet quality women. Party - March 8. **877-0723**

EVENING AT MONTE CARLO
Young Professionals Of Hadassah
Sun, 3/8, 7 PM. Spectacular evening of gambling, prizes, raffles, dancing, Bachelor/Bachelorette Auction. Dessert Buffet. Omni Park Central Hotel, 56th & 7th Ave. Couvert: $70, incl $10 in chips. Black tie opt. INFO: Maria 212-765-7050

HOLLY'S PARTIES—A neat new Jewish singles group for ages 24-39. **Club El Morocco,** 307 E 54th St. at 2nd Ave, Wed, March 11, 7-Midnite, $15pp w/this ad. $20pp w/out invite. **Info: 212-242-1342**

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

I LOVE YOU, MATEO!!!
...THERESA

Bye Bye Blues—The Intro Service For People Who Like Jazz. 1-800-676-4687

Catholic Singles Matching Club—28th yr. · Professionals Program: BAs, MAs, MDs, JDs, PhDs, etc....25-65. 212-366-0446; 914-472-2021; 201-451-1012; 516-542-0330

Check-a-Mate®
Is he or she everything they claim to be?
For Discreet Pre-Marital & Marital Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

LATIN CONNECTIONS
130 marriages since 1987. Gorgeous South American women. **Call: 407/832-0800.**
As Seen On The Phil Donahue Show!

"DATES FROM HELL!" - A comic book of bad dates by comic Ellen Orchid - seeks further anecdotes. Write to: 4820 ✉

Class Dating® **212-613-9191**—Our Focus: The Possibility of Love. 12th yr. Interview.

Western Riding Adventure!
No riding exp nec. Ride horseback thru spectac Montana mtns & prairie. Structured grp support. Lic'd grp leader. Ltd enroll. Stuart Simon LICSW **617-247-3737**

Single Father—Joint custody of daughter (11) who attends Brooklyn Heights private school, seeks to share 3 story Park Slope brownstone and housekeeper with single parent with female child. $2200/per month, begin July 1. 4807 ✉

OPEN ARMS
PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

GAIL VOGEL & NOTES
Omni Hotel, 7th Av & 56 St, **Tues, Mar 10, 6 PM - $18. Free Champagne & 1 Free Drink!** DJ, Hors D'Oeuvres. **212-330-8663**

I Capture The Real You, Your Best Side
Adorable PHOTOS for personal replies.
Send one to Mom, too! **212-713-5560**

Ladies of Asia—Singles club - 212-986-8590 - February activity...cocktails

The Single Link™ **LOVE LETTERS**
Portraits of dreams from the heart.
As seen on NBC News. 1-800-452-LINK

Seeking The Sylvia R.—Of N.E. Philadelphia I knew ages ago. Sifton F. (516) 599-6561.

Meet BILINGUAL LATIN BEAUTIES
In USA/Mex/SA. Free 24pp color catalog.
Latin Introductions 305-486-1373, 24 hrs

Men Invited To—Exclusive No. Shore dinner party. Fine food, 40 plus, screened. 516-627-1843 or 516-627-4968

Personals Skeptic?—Read my report - plus real stories. $5. POB 483, NYC 10028

Selective Singles—Quality Parties - Le Bar Bat, NY - Wed, Mar 11. 516-466-8471

Get Your Message Across In ASSORTMENTS—NEW YORK's weekly bulletin board. Call 212-643-6500.

STRICTLY PERSONALS

Tall, Attractive, West Side Woman—43, fond of country weekends, Chinese food and cheap perfume. Seeks affectionate, successful, down-to-earth man, over 5'9" and under 100. 5212 ✉ ☎

Single Man—39, seeks woman, 32 plus, for durable friendship and romance. We're both attractive, thin, mildly athletic and health-conscious; intelligent, accomplished and mature; adventurous. We're music lovers with rich lives and diverse interests who want to share and grow with another. Note/photo/phone. 4811 ✉

Fifth Avenue Mensch—Handsome, funny, Jewish professional, 45, 5'10", 175, with loving son (21). Lifestyle includes Levi's, Paul Stuart, Ritz Carlton travel, city, country, beach pursuits. Package contains fun, laughing, presence, commitment, holding hands, romantic dinners, etc., but excludes future offspring. You are bright, attractive, classy, independent, fit, 35 plus, 5'4" plus, nonsmoking, Jewish, Upper East Side Manhattanite, divorced/widowed, with children (10 plus) or without. Note and photo needed for reply. 5189 ✉

Ready To Love Again—Pretty, petite, passionate, Jewish, zany, marriage-minded nonsmoker. Wants to meet very successful, emotionally secure, sophisticated, and very divorced mensch, 40-50s. Florida life style and gray hair a plus. Photo. POB 237, Old Westbury, NY 11568

Wanted: One Of The Bravest—Fireman sought to rescue me for romance. I'm 5'7", 38, teacher, pretty, athletic, Christian, nonsmoker. Photo and note. 9415 ✉ ☎

Rhett—6'2", 175, available, engineer/MBA, 42, seeks Scarlett (eternal 29, 5'10", lithe, sharp JD/MBA/exec), to share enticing chocolates. POB 1274, NY 11372

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 5156 ✉

Quick With A Brush—Smashing with a racquet. Artistic professional who loves tennis, skiing and travel. Big city-wise with small town values. Seeks professional Jewish male, 40-50, who's caring, genuine and wants to share life's best. 9390 ✉

Mathematical Mind/Romantic Heart—Mid 30s, attractive professional - seeks educated, accomplished gentleman of integrity for lifetime of happiness. Please be sincere, Christian, 37-45, with classic taste and traditional values. Love of music, laughter, trivia, hugs, witty repartee a real plus! Write and tell me why you're special. 9387 ✉

Searching For A Special—Someone? Attractive Jewish professional, 42, 5'10", down-to-earth, with warmth and laughter; enjoys NPR, PBS, FAN, JAZ and TENNIS; seeks pretty, slim, sensitive, unpretentious nonsmoking gem, 29-39. CT and NJ okay. Photo helpful. 4818 ✉ ☎

Pretty, Jewish, Ivy Attorney—30ish, with sympathetic nature, super family background, would like to meet successful, stable, self-reliant, eligible man. 9369 ✉

Postage Refunded—If not completely charmed by this handsome, affable writer/businessman. I'm 38, 5'8", 140 lbs, Jewish, successful, perfect for bringing home to your mother. Note/photo. 9373 ✉

Gay Man, 35—Healthy, fit, creative, secure. Passions are music, working out, movies. Seeks masculine counterpart for honest relationship. Note/photo. 9388 ✉

Female Modern Architect—With classic beauty, seeks Renaissance male - Jewish, 34-44, tall, handsome, kind, for well-designed relationship. Photo. 9375 ✉

Met Opera Buff—Seeks 50-plus gentleman to share life, love and her '92-'93 orchestra seats. 9403 ✉ ☎

Are You—An intelligent, attractive, slender Latin/Asian lady, under 35, with a good sense of humor? If so, please contact this 30-something, handsome, successful Jewish professional. Photo. 5215 ✉

Good-Looking, 38, Successful—Seeks beautiful woman, 25-38, for friendship, fun and romance. Send note/photo. 5191 ✉

Attractive, Blond, Jewish Widow—62, 5'6", good sense of humor, excellent conversationalist, would like to meet a nice companion. 5220 ✉

Healthy, Happy, Handsome—Jewish physican, 61, no major problems. Athletic, analyzed, articulate, artistic. Tender and real. Seeks mate - 48-56, stable, sensitive, vivacious and intelligent. Letter/phone/recent photo required. 5195 ✉

40s, Attractive Professional—Concerned about peace, justice and the environment, would like to meet a professional man for a lasting relationship. Photo. 9412 ✉

Trying Something New In '92—5'10", svelte blond, green eyes and really pretty, smart, successful freelancer, 39, likes the Far Side, lyrical Latin-American writers, opera, CD 101.9, garlic-anything...wants to learn tennis with warm, down-to-earth professional able to take a small risk. Letter/photo please. 4822 ✉

Casting Adventure/Romance—Need successful, handsome, athletic, 33-45 male. Playful, sensitive, committed to future with a very pretty, petite professional. Diverse interests, down-to-earth, sophisticated. Appreciates simple and finer pleasures. Photo/note. 4830 ✉

Attractive, Attorney, 32—5'11", 165 lbs, Caucasian, dark hair/eyes, healthy, secure, lives/works midtown. Enjoys dining, travel, running, reading. Seeks pretty female friend. Photo please. 5208 ✉ ☎

Let's Help Fate—Tall, attractive, multifaceted man - insightful, sensitive, down-to-earth, with a sardonic sense of humor - seeks female counterpart, 35-45, 5'8" or over, for a lasting partnership. Photo please. 9382 ✉

Handsome—Former dancer, now stock analyst, MBA, 33, 5'9" - seeks loving woman. Will exchange photos. 9371 ✉

Timing Is Everything—Tall, handsome Jewish professional in his mid 40s, with an open mind, athletic body and a country/city life style, is ready for a woman under 42. Photo. 4829 ✉

Handsome Psychologist—Jewish, seeks a sweet, smart, pretty and playful lady (25-35) to wed. Photo please. 9374 ✉

Park Slope Snob—(Considers Manhattan useful appendage), 6', 170, 42 (looks 33), seeks woman who in life's travels persists in pushing past the sidewalk cafes to the overgrown temples beyond, trying to read her life in forgotton glyphs. 9353 ✉ ☎

Spirited, Sexy, Warm, Witty—Publishing executive, 32, seeks together guy for togetherness. Photo please. 4834 ✉

Manhattanophile—42, 5'10", 180. Likes dry wit, restaurants, fashion, window shopping. Seeks very attractive nonsmoking lady. Note/photo/phone. 9267 ✉

Surf And Turf—Skier and surfer, 35, seeks soulmate to be my playmate. Successful company president by day...lover of the arts and city scene by night. If you are tall, thin and beautiful, with a sense of style and humor and would love to meet a very adventurous, handsome and athletic guy, please send me a note with photo. Let's explore life together. 9400 ✉

Very Attractive Teacher—Seeks white, Jewish, educated man - friendly, good sense of humor, 59 plus. 9362 ✉

Bay Ridge, Brooklyn—Italian mom, divorced, attractive, slim, 37 - looks 27. Your kids okay, but doesn't wish to have any more. Seeks divorced, tall, fit man (no drink, drugs, smoke) for love, marriage. Photo a must. 5207 ✉

Attractive, French-Born—European-cultured, black female executive - down-to-earth, fun-loving, varied interests, 35, 5'6", 135 lbs - seeks educated, handsome, very romantic, humorous, athletic, white, Asian or Hispanic male, 5'7" plus, 20s-40s, for meaningful relationship. 9398 ✉ ☎

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 730

BY MARY ANN MADDEN

THE SECRET GARDEN NEWSLETTER

IT DON'T MATTER IF YOU'RE PALE BLACK OR WHITE

"I GOT THE HORSE RIGHT HERE/HIS NAME IS PAUL ANN REVERE"

THE GODDAMN PROUD AND THE PROFANE

Above, added attractions. Competitors are invited to alter one familiar phrase, name, title, or the like by the addition of a single word.

Results of Competition 727, in which you were asked to invent book-jacket copy.

Report: Murder Mysteries by Cooks, Gothic Novels by Computers, Investment Guides by Felons (who else?), Goopy Romances by Dental Surgeons, Science Made Simple by Hyphenated Names, and more. Much more. These authors tend to live alone or with a small animal. Makes sense to us.

First Prizes of two-year subscriptions to "New York" to:

Hadrian Sturdley is the premier revisionist historian of our times. . . . His debunking of the Lincoln myth won literary acclaim. Mr. Sturdley left Riverdale Country Day in the third form to write the outrageous "Death of Wolsey, Transfiguration of Cranmer." He lives with Sparks, his doggie. He is quite a guy.

Richard Burke, Ho-Ho-Kus, N.J.

The author is a minimalist.

Tom Frenkel, Sunnyside, N.Y.

When Terry Mangan, the author, was a little girl, she loved Nancy Drew. When she grew up, she became her. This is her story.

G. B. Farrell, Woodstock, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

"A Terrible Liar" is Hume Cronyn's sixth book. His other titles are "Presumed Innocent," "Love in the Time of Cholera," "Portnoy's Complaint," "Red Storm Rising," and "Moby Dick."

Gene Schinto, Greenwich, Conn.

Solange, one of the originals from the Warhol Factory, has finally emerged from twenty years of nonverbal communication to tell all. Those big eyes didn't miss a thing!

John Falxa, N.Y.C.

Rochelle Stark was first born on the Aventine Hill in Rome during the reign of the Emperor Tiberius . . . later, as a sans-culotte in revolutionary Paris, she remembers throwing a tomato at Marie-Antoinette. Now living in Marin County, California, and supporting herself as a medium, Shelley—as she likes to be called—has much to tell us.

Marilyn Crystal, Scarsdale, N.Y.
sp. ment.: Eric Hyman, Fayetteville, N.C.;
Gay Cropper, N.Y.C.;
E. Stallworth, Willow Grove, Pa.

And Honorable Mention to:

An odyssey of lust and revenge, "The Repossessed" moves with a swift, satisfying justice from the cash register of a White Hen Pantry to the boardroom of Mitsubishi. "Sharper then 'Pen,' darker than 'Basement' "—Megan Churl, *The Inchoate Woman.* "It possessed me"—Tamlyn Tamorita, *Japan Today.* Ayn Tolstoy is a pen name. The author lives alone in New York City.

Martha Woodworth &
J. K. Klever, Rockport, Mass.

"I laughed, I cried."—Sylvia Miles. "It gave me somthing to think about."—Bruce Willis. "I'd gladly have paid for my copy."—Carl Sagan. Master Culkin lives on the Upper East Side of Manhattan with his parents. "Fresh Breezes, Stale Winds" is his first published book of verse.

Kent Wood, N.Y.C.

St. Jude writes a cryptic tale of grave consequences concerning his after-death experience in a catacomb. He dishes the dirt on vault burial vs. underground interment. "Storytellers this gifted are a vanishing breed."—*Golf Quarterly*

Linda Heneson, N.Y.C.

Professors Hockins and Pitt, co-authors of "Bacteria, Fungi, and Food Spoilage," live in Australia and together have named and identified over 30 species of fungi that affect perishable foods. They are vegetarians who took up jogging long before the current rage; their home on Boomerang Drive just outside of Sydney contains a garden.

Barley P. Ward, Raleigh, N.C.

The Bible, whether one prefers the Standard King James version or a more modern adaptation, is must reading for the homogeneous.

Jimmy Mattocks, Evansville, Ind.

The wildly eclectic and dauntless Nesta Nechtkrug-Etrange-Robbins's first encyclical, "Banishing Conformity" found immediate notice among encounter groups in East Anglia. Calling it "the keystone of my personal trilogy," Ms. Nechtkrug-Etrange-Robbins strikes chords and probes depths only a daring and perceptive writer would attempt. She lives with her fourth husband, Gyles, in a converted peat kiln on the outskirts of Rhosllanerchrugog, Wales.

Allen Brookins-Brown,
Minneapolis, Minn.

What can we say about Sun Star Take that he hasn't said about himself? In this, his third autobiography, he plumbs new depths in the art of self-revelation. "Sun also rises to great heights"—*Asia Matters.* Born on the 38th Parallel, Mr. Star, or Mr. Sun, as he prefers, works for world peace and the adoption of the cattle egret as Korea's national bird.

John Blumenthal, Rye, N.Y.

"Wavin' Cravin' and Slavin' " is the third novel Penelope Thip has written without using the letter G. A listener in her church choir, Ms. Thip is fond of Yorkshire terriers, acorn squash, and the safety blitz. She lives in seclusion.

Molly Graizzaro, Spring Valley, N.Y.

Sam Duffy was born in the Bronx. He is now serving an eighteen-year sentence in Leavenworth for armed robbery and assault with a deadly weapon. Upon parole, Duffy expects to be tried in Maryland for manslaughter. His other books include "Fluffy the Penguin" and "Elmer Snail Eats Lunch."

Iris Bass, Brooklyn
sp. ment.: Bill Jaker, Vestal, N.Y.

The serial-murder psychological-thriller field has a new star, and his name is. . . .

Brian Plante, Ford, N.J.

Niaga Ffollew is as mysterious as her book. The publishers of the popular "I Didn't Tell You, Did I?" offer a reward for information about her. Is "Hejira in France" an autobiography?

Marion Hays, Milwaukee, Wis.

Miss Millie O'Malley has been writing children's books for many, many years. Now she turns her talents to the adult market with her first grown-up novel, "Leprechauns, Sprites, and Little Elves in Hiding." Miss Millie lives with fourteen cats and one frightened bird in Chagrin Falls, Ohio.

Keryn Rush, Chagrin Falls, Ohio

"Depravity in the Kitchen" is a first novel by Halcyone Moog, who until recently was a lineman for Illinois Power and Light. A graduate of the London School of Economics, she is now planning an authorized biography of Dander Phipp.

Dolly Hecht, N.Y.C.

"Out of the Veil" is the story of a woman in her most vulnerable hour. Nabila al Fassi has written the passionate story of her frustrations and beliefs while growing up as the daughter of a sheik. Now married to shipping magnate Yiannis Zervoilakos, she races Thoroughbreds and grows frankincense in the desert plateau of the Gulf. Her hobby is collecting dhows.

Paula Borden, Portsmouth, N.H.

. . . Fulcrum teaches third grade. His wife, Prudence, is a volunteer for "Save the Jackal," and the twins continue as poster children for Little Sentinels of God.

William C. Morris,
Glassboro, N.J.

Edna Snicker, well known in flying circles, has branched out into storytelling . . . good news for American readers. Snicker lives in Mokatenista, New Jersey (Exit 48), with her first husband, genial Jack Mars, a tuba manufacturer.

Barbara Forman, Concord, Mass.

Donna Appleton has surprised us all. Her "To Hell With It Cookbook" is not her usual work. Author of the popular "Low Calories, High Salaries," she now says, "Just cook like crazy and forget all the forbidden foods." Everything you love to eat may be found in this book. Appleton may be found enjoying a rest on her dairy farm in Wisconsin, where she awaits litigation.

Mitzi Marks, Princeton, N.J.

Legions of fans will welcome "Flap Jacket," an airplane thriller not coincidentally Myra Dandemann's 727th book in print. Said to have known B. Traven, our author eschews all publicity.

David A. MacMackin, N.Y.C.

Gunter Grund, the nom de guerre of the author, has been on the run since he counterfeited U.S. stamps with the flag upside down and provided research for Oliver Stone.

Bob Kopac, Poughkeepsie, N.Y.

Millie Bush lives in Washington, D.C., where she juggles motherhood and sleeping in the sun. Herself the subject of a previous best-seller, "My Favorite Chewbones" is her first book.

Marlene Anderka,
Cambridge, Mass.

Nadine Brush's earlier "You Threw *That* Out?" catapulted her to the forefront of the environmental-awareness movement. Brush lives simply in a six-room house converted from a nineteenth-century coop and spends her time gardening. Her compost heap is the largest in Northern Connecticut.

J. Bickart, Washington, D.C.

Not since the Inquisition has assisted suicide been made more appealing. . . .

Michael Reischman, Albuquerque, N.M.

A child of privilege, Vanessa was born in Grosse Pointe, Michigan, the only daughter of a top General Motors executive. Head of the Young Republicans in high school, she attended the University of California in Berkeley, where she was graduated summa cum laude and a virgin. Her husband, Biff, a Navy veteran awarded the Congressional Medal of Honor, is now a rear admiral at the Pentagon. They live in a large white Colonial in Potomac, Maryland, with their three honor-student children. "Up Against the Wall. S'il Vous Plaît" is her entertaining memoir.

Pericles Crystal, Scarsdale, N.Y.

Elvis Presley is dead.

Joshua Getzler, N.Y.C.

Elder Flyte, bond broker, public-relations executive, men's-fashion designer, and TV minstrel, is busy writing the film script of his best-selling "Pig Irons." A spokesman for Grecian Formula, he lives in a forest with his pet, Chia.

Ellen Burr, Truro, Mass.

A native of Tulsa, Oklahoma, and alumna of North Plains College, Penelope Sligo is best known for "Doggie on the Hill." "Her understanding of Wallis Warfield is compassionate and loving"—*Pool Digest.* "What a compassionate writer!"—*North Plains Alumni Journal.* "Une écrivaine très compatissante"—*Le Petit Journal de Gascogne.* Ms. Sligo is working on a life of Emma Goldman. She lives with a dear friend in Switzerland. Her chief hobbies are bobsledding and birdwatching.

Jim Fechheimer, Glen Head, N.Y.
sp. ment.: Barry Cutler,
Sherman Oaks, Calif.

Sherman Ryan is the debutante writer of the year. He resides at the Hotel Astor in Times Square and is the travel editor of the "World Telegram and Sun." Ryan can be found many an evening at Ebbets Field, and often having a late snack at Lüchow's.

Joel F. Crystal, Scarsdale, N.Y.

How often does a poet turn her word-processor to a mystery novel—and a darned good one at that? Merrilli Metcher, heretofore known in limited circles for "Verses 1" and "More Verses," has piqued all would-be detectives with "The Breath of Death" and with her transition from rhyme to crime. Ms. Metcher winters, summers, springs, and falls in Greenwich Village. She claims to be a creature of habit, and it is a habit the reader will appreciate.

Margaret D. Dale, Longmeadow, Mass.
sp. ment.: David Yarnell,
Los Angeles, Calif.

Although this is his first book, Thomas Swahout is a frequent contributor to the Letters to the Editor columns of newspapers throughout the country. He is at work on a second book, which will document how a conspiracy has prevented publication of these letters.

Louis B. Raffel, Northbrook, Ill.
sp. ment.: David Kahn, N.Y.C.

Haskell Champion is the pseudonym of a well-known celebrity. Born in a large midwestern city to a prominent captain of industry and his wealthy socialite wife, he attended an exclusive Eastern preparatory school and received an advanced degree (with honors) from a prestigious Ivy League college. His marriage to a popular media figure ended in divorce.

Boo Blume, Sayville, N.Y.

Along with other Blume family members, Boo has been submitting material to *New York* Magazine for years. Now, for the first time, Boo's command of the language and rapier wit are captured between the covers of a single volume, "The Best of Boo." "If I could turn a phrase as neatly as Boo, I would be the one with the book!"—Stuart Brynien

Stuart Brynien, Brooklyn

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 730, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by March 13. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 6 issue. Out-of-town postmarks are given three days' grace.

Blue Note
WORLD'S FINEST JAZZ CLUB & RESTAURANT
131 WEST 3rd ST. • N.Y.C. • TEL 475-8592
"Master & Rising Star"

Double Feature

ELVIN JONES
Plus **STEVE TURRE**
w/ John Blake, Cyrus Chestnut, Ray Drummond, Akua Dixon, Ben Riley
Mar 3-8 at 9 & 11:30pm • 3rd Show Fri/Sat at 1:30am
MACEO PARKER, FRED WESLEY, PEE WEE ELLIS
Plus **JOHNNIE JOHNSON** Trio
Mar 10-15 at 9 & 11:30pm • 3rd Show Fri/Sat at 1:30am

Contemporary Italian cooking
Trattoria
Pan Am building lobby. E. 45th. St.
Mon.-Fri. (212) 661 3090

"Where can I eat French food at a pittance?"
- Gael Greene
3-course dinner $19.91 every night
NEW YORK'S
BRASSERIE
E. 53rd. St. between Park & Lex. 751 4840
OPEN 24 HOURS

The Pasta Pot
New York City's Place for Pasta
LUNCH • DINNER • HAPPY HOUR
160 Eighth Ave. (Corner of 18th St. & 8th Ave.)
New York City (212) 633-9800

Torremolinos
• Lunch • Dinner • Cocktails • Guitarist
Authentic Spanish Cuisine
230 East 51st Street 755-1862
755-1877

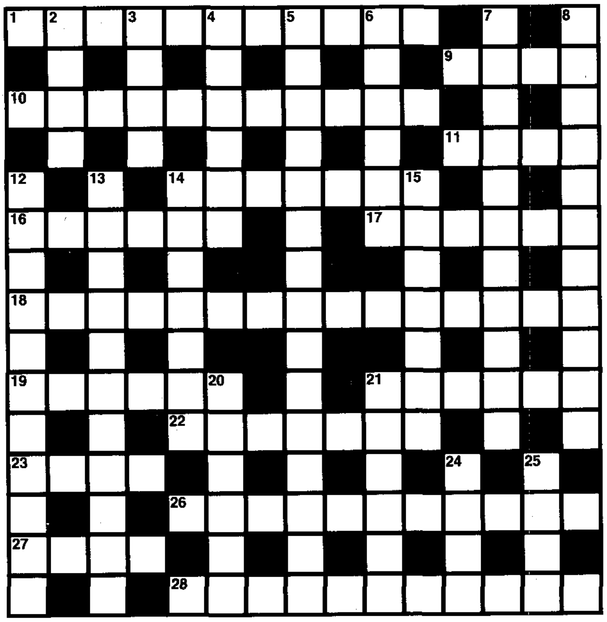
Since 1959
Giordano
RISTORANTE • BAR • CAFE
FREE Valet Parking for Dinner
409 W. 39th St.
bet. 9th & 10th Ave
212-947-9811
Entertainment
Every Fri. & Sat
in the Lounge

PRESERVATION
PLAN ON IT
Write:
National Trust
for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Fresh air must stun these flowers. (11)
9 Wrestling for a quantity of money, gets nothing. (4)
10 Time for mercy, when all bills should be paid? (7, 4)
11 *Sailor going to be a priest.* (4)
14 Told it could be altered. (7)
16 The womb, you said, certain to retract in time. (6)
17 System used in some tricky calculations. (6)
18 Pinches girl having fitting inside. (15)
19 Catch the girl down below. (6)
21 With wintry conditions on return trip, skipper skirts old city. (6)
22 First diner gets bad oyster—it's said to kill! (7)
23 Charge for the ring. (4)
26 They try to involve one in stratagems. (11)
27 Promise to ring a hospital in time. (4)
28 Here speaks a revolutionary playwright. (11)



DOWN

2 Helicon upthrusting to touch it. (4)
3 In a child right can be wrong. (4)
4 Old magistrates giving severe punishment. (6)
5 Ordered pink tandoori rice, *without egg—amazing Asian* speciality. (6, 4, 5)
6 Violence for a month on the border. (6)
7 Give automatic authorisation for masseurs to press down with repeated blows. (6, 5)
8 Led astray around gloomy old English fortification. (5, 6)
12 Zenith of mountain climb—dizzy but not needing medical aid. (11)
13 Variety list selected for it? (11)
14 Went ahead from the rear then appears to have been dragged through hedge backwards. (7)
15 It's not a good thing to be raised in barren surroundings. (7)
20 The girl turns up with remains of yesterday's dinner? (6)
21 Expressions of disgust about the endless marketing equipment. (6)
24 Fashion in force. (4)
25 Drink which is right for the liver? (4)

© 1992 Times Newspapers, Ltd., London

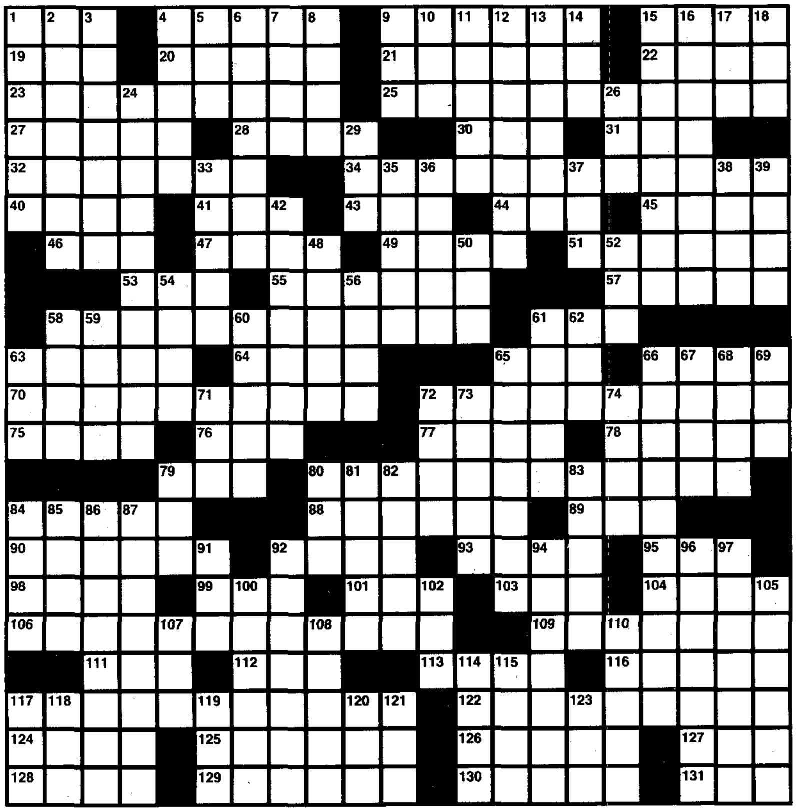
'EQUATION WORDING': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Motorist's buy
4 Santa's laughter
9 Cloak
15 Roman statesman
19 Dadaism pioneer
20 Cara of "Fame"
21 Ethically neutral
22 October birthstone
23 James + Elmer = ?
25 Bob + Neil = ?
27 Cottoned to
28 G-men
30 One of the Khans
31 Chum
32 Hard to pin down
34 Minnie + Red = ?
40 Faxed
41 Eithers' go-withs
43 Leather punch
44 Suffix for bombard
45 Curved molding
46 Do suturing
47 "The Bronx —— and the Battery's down"
49 Sacred bird of Egypt
51 More snoopy
53 Nothing's alternative
55 Debby and dad
57 Victor at Gettysburg
58 Della + Isaac = ?
61 Possibly will
63 Bara of the silents
64 Seine tributary
65 Movies, in Variety
66 Tale of the Forsytes
70 Johnny + Geoffrey = ?
72 Sly + James = ?
75 "Lamp —— My Feet"
76 Aberdeen's river
77 Racetrack board
78 Contest form
79 Obtain
80 Ruth + Billie = ?
84 Sun-dried brick
88 —— bragh
89 Informal relative
90 Contenders
92 Gats
93 Jai- ——
95 Doc's org.
98 Assert
99 Put into service
101 Brain scan, on med. charts
103 Heckler's missile
104 Went to the bottom
106 Alice + Jerry = ?
109 Opposing ocean current
111 Meadow
112 German conjunction
113 Half a Samoan capital
116 City of Illinois
117 Karen + Norman = ?
122 Ben + Ken = ?
124 Carte card
125 Mean, as a critter
126 Of the kidneys
127 Lib cause
128 Partner of far
129 Temperature unit
130 "—— all a good-night!"
131 Cho-Cho- ——

DOWN

1 Hawthorne's seven
2 Shows up
3 Washington city
4 Official language of India
5 Hockey All-Star
6 Adolescent cows
7 Thrice minus twice
8 Future plant
9 —— - jongg
10 Lover's Latin verb
11 Having unstated value
12 Arbor sight
13 "—— Good!" (Gershwin musical)
14 Yale student
15 In a stupor
16 Formal request for forgiveness
17 Sunburn aftermath
18 Fogyish
24 Nathanael + Simon + Don = ?
26 Quick to learn
29 Attraction at Bath
33 Curtain fabric
35 "Dallas" family name
36 1967 Pulitzer dramatist
37 Amphora
38 Have to have
39 Dried out
42 Abate
48 Composure
50 Neighbor of Leb.
52 "Peg —— Heart," 1913 song
54 Rachel's sister
56 Nonpareil
58 Burmese state
59 Dry run
60 Vacancy sign
61 Actor Sal
62 Bunyan's implement
63 Fort Worth coll.
65 Road defect
66 George + Vernon = ?
67 Dog star
68 Characterized by bloodshed
69 No matter which one
71 Dedicatory poem
72 Oliver's cohort
73 The Friendly Islands, today
74 "Don't Fence ——"
79 Become molded
80 Auto of the '20s
81 Part of BPOE
82 Skinflint
83 Playwright Pirandello
84 Ancient Syria
85 Prima donna
86 Like a train trip
87 Backyard roast
91 Seek damages
92 Alumni's activity
94 Beached
96 Headwaiters, for short
97 Pyrenees principality
100 Piazza
102 Shortchange
105 Nairobi citizen
107 "Mighty —— a Rose"
108 Colleague of Freud
110 Paul, in Pamplona
114 Start of a magician's incantation
115 Kind of plaid
117 Car from Munich
118 Kauai keepsake
119 Trendy
120 Afore
121 Place for a fictional catcher
123 Please the cook



Solutions to last week's puzzles appear on page 121.

NOW EVERYONE CAN GET TO HEAVEN.

PERHAPS YOU'VE SINNED ONCE OR TWICE. BUT WHEN YOU INDULGE IN THE LUSCIOUS RICHNESS OF OUR DELECTABLE MILK CHOCOLATE TRUFFLES, YOU TOO WILL EXPERIENCE YOUR OWN LITTLE MOMENT IN HEAVEN.

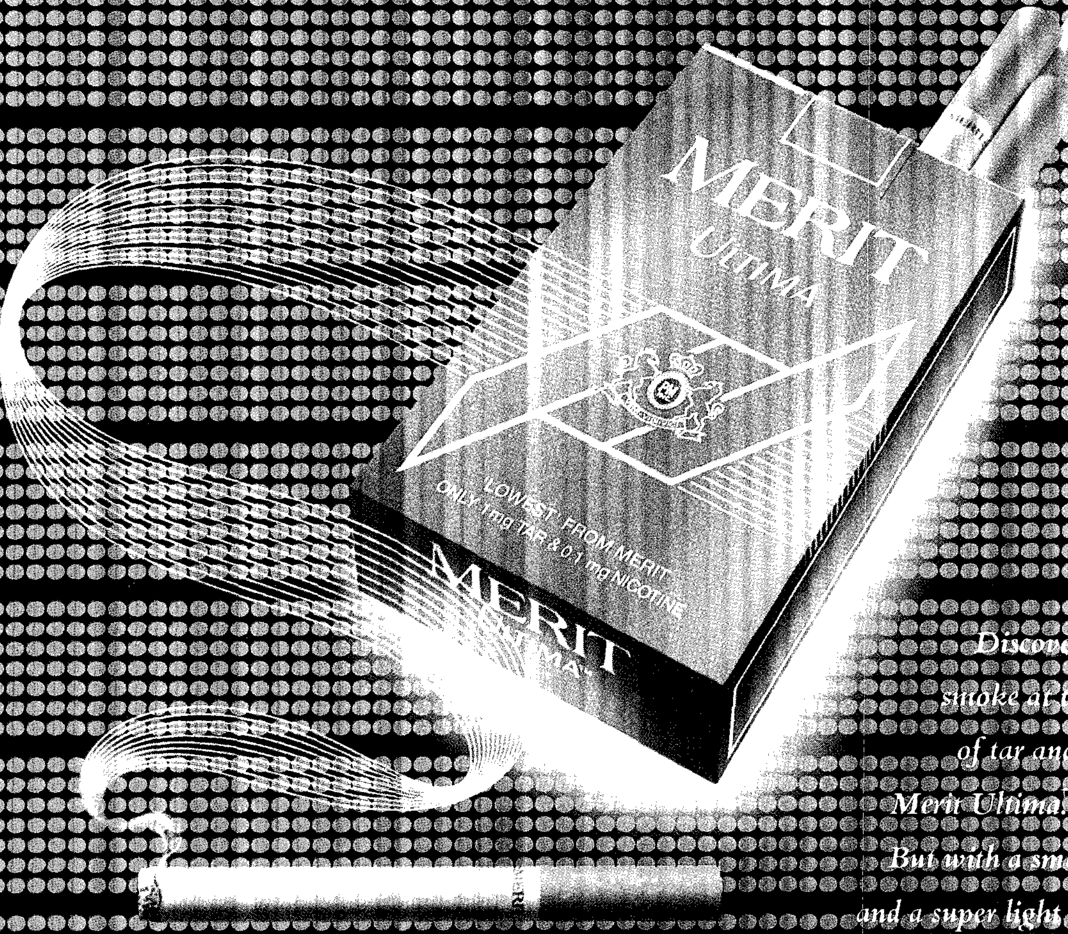
GODIVA
Chocolatier

BRUXELLES · NEW YORK · PARIS · TOKYO

To send Godiva, call 1-800-447-9393.

Godiva Chocolatier, 701 Fifth Avenue, New York City • © 1992 Godiva and the Gold Ballotin are registered trademarks.

SURPRISING FLAVOR AT ONLY 1 MG TAR.


MERIT
ULTIMA
LOWEST FROM MERIT
ONLY 1 mg TAR & 0.1 mg NICOTINE
MERIT
ULTIMA

Discover a new way to smoke at the lowest levels of tar and nicotine. New Merit Ultima.™ Only 1 mg tar. But with a smooth, easy draw and a super light taste you'll like.

TRY

THE ULTIMATE LOWEST FROM MERIT.

MERIT ULTIMA™

SURPRISING FLAVOR AT 1 MG. NOT SURPRISINGLY, FROM MERIT.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

© Philip Morris Inc. 1992

1 mg "tar," 0.1 mg nicotine av. per cigarette by FTC method.